The Saturday Review OF LITERATURE

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VOL. XXIV NO. 29
NEW YORK, SATURDAY, NOVEMBER 8, 1941

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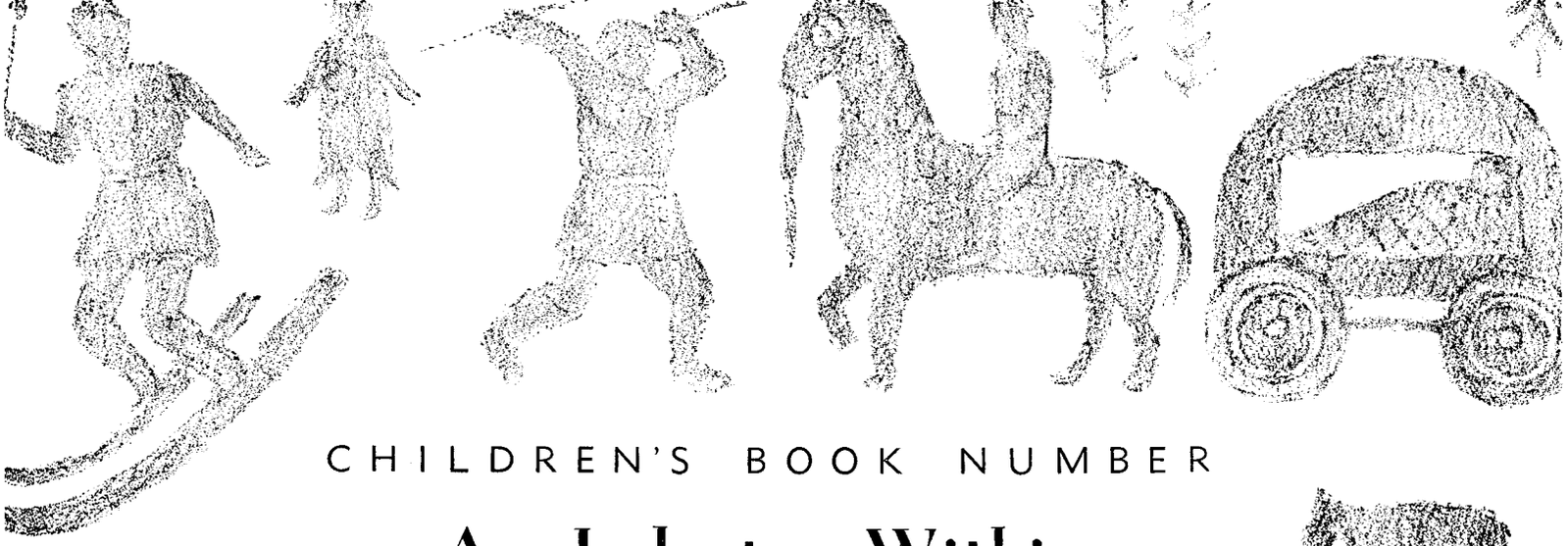
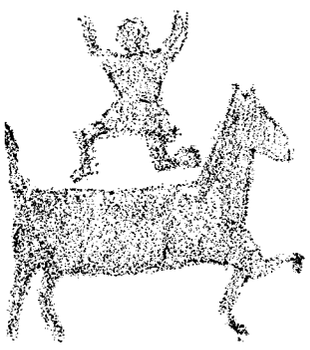
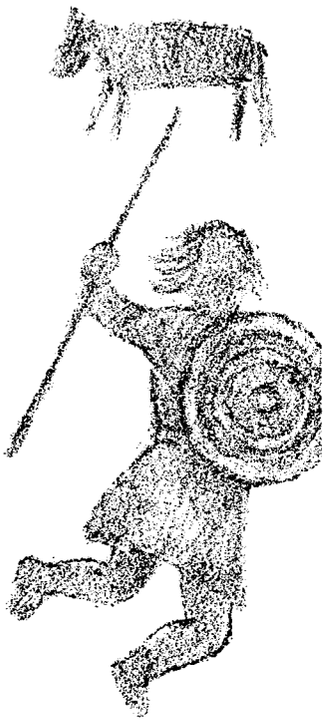


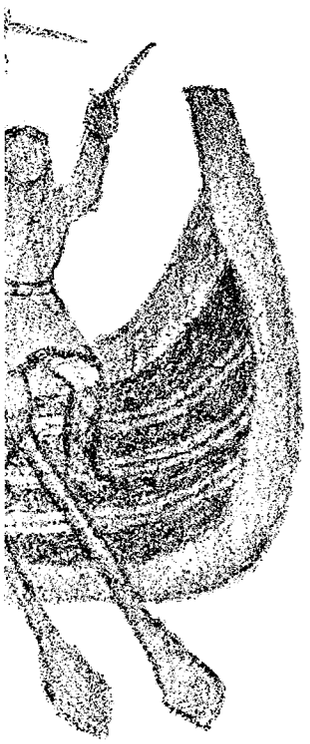
CHILDREN'S BOOK NUMBER

An Industry Within An Industry

LEO LERMAN



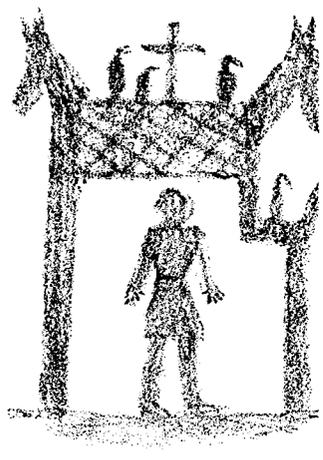




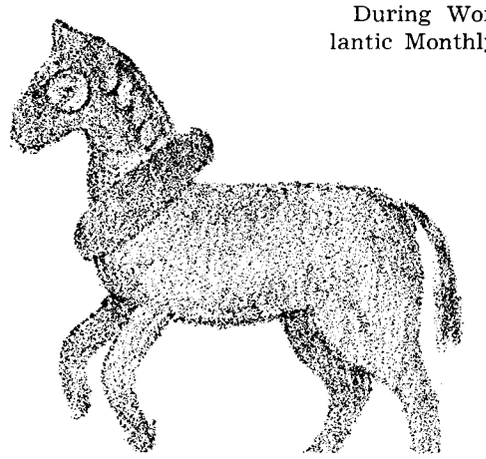
SHORTLY after World War No. 1, Anne Carroll Moore, pioneer children's bookwoman, librarian, and author, writing in *The Bookman*, characterized children's books of that era as mediocre, condescending, and lacking in humor. "To be dull in a new way," wrote Miss Moore, "has not been an inspiring slogan. No wonder contemporary writers of distinction hesitate to enter the field or to linger in it . . . "

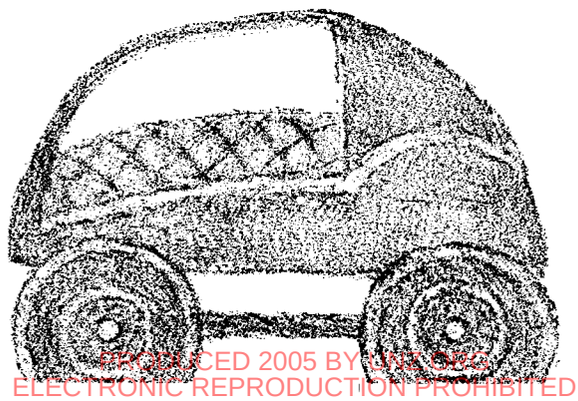
Of the 6,187 new titles and editions published in 1920, soon after Miss Moore's well-dressed tirade, 477 were "juveniles"—books of limited appeal for boys and girls of school age. In 1940, twenty years later, 11,328 new titles and editions were published, despite war and a presidential election. Of these, 984 were juveniles—books upon every conceivable subject for boys and girls ranging in age from six months to eighteen years. In these twenty years, 1920-1940, of the 176,500 titles and editions published for the American book market, 14,536 have been juveniles. In the twenty-three categories into which the book market is divided, juveniles rank second highest—surpassed only by fiction with 32,871 titles. "Children's books" have become big business—an industry within an industry, with its individual problems, personnel, business methods, literature, institutions, and expectations.

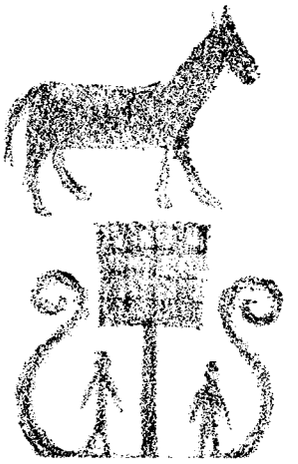
During World War No. 1 the Atlantic Monthly Press experimented with "Jane, Joseph and John," a unique picture book, for its time. It was large, lay flat, had broad margins and gay pictures of real children. Maurice Day's "children" were a gratifying success, and by 1919, the Atlantic Monthly Press announced to a world deep in the slough of post-war depression and ruin, that they would publish the best of up-to-the-minute books for children. Special emphasis was to be placed upon illustration and format. These books, to the delight of librarians, were not to form a series, and every resource of the Press's editorial and production staffs was to be lavished upon them. They were to be a distinct challenge to the English, French, and Scandinavians who were, at this time, leaders in this field. Publishers were soon searching for authors and illustrators who knew children and young people well enough to prepare books for them—books with imagination, beauty, taste, and a high literary and factual content. The hackneyed plots and devices, refurbished and tastelessly dished up for so many years in publishers' back rooms, were now obsolete.



It had been discovered that during the war, young people as well as adults wanted "personal narratives" rather than war "stories." Now, more than in any other period, young people demanded accurate, last-minute information from their books. Their knowledge and critical faculties, along these







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lines, were amazingly well-developed. They had obviously finished with highly fictionized and improbable accounts of supposedly technical data regarding airplanes, microbes, the deep sea, and newspaper work. They wanted life-sized, "'alive" people, new histories, and last-minute volumes with fresh, vigorous approaches on every subject. They wanted books to explain, books to answer why and how, books to tell of distant lands and people, and books to rivet their attention in a world accelerated beyond Jules Verne's wildest fantasy. These boys and girls —as all boys and girls—were curious to know their world and what was in it.

They were presented with "The Land of Fair Play": all about how America is governed. Hendrik Willem Van Loon wrote "The Short History of Discovery" and illustrated it vividly with a match. When his "Story of Mankind" appeared, history became an actuality, maps were alive, and the new "golden age" of writing and illustrating books for children was definitely here. In 1938, of the 1,663 juveniles published many were produced by authors and illustrators of note, extraordinary technical competence, imagination, and a highly trained understanding of the problems in children's book publication.

Nowadays, books for boys and girls go through all the production, promotion, and merchandizing steps necessary to produce an adult book. There are, however, essential differences. A juvenile usually takes a large initial investment because of illustration and format, but this type of book is generally a better bet. Juveniles normally pay off their investment with their first edition without making a profit. With their second edition they make money, because their plant costs (costs on plates, composition, and dies) are usually wiped out. Juveniles, chosen wisely, live a long time, much longer than most new adult titles, but they must be books of lasting worth and spirit.

Macmillan, with one of the largest juvenile lists, has a good many children's books which have been selling over 1,000 copies per year for the last fifteen years, a volume which would hold in hardly any other field of publishing. In 1941, the Newbery medal (an annual award bestowed by vote of children's librarians "upon the most distinguished contribution to American literature for children" and worth an estimated sale of 10,000 copies) was awarded to a Macmillan book, Armstrong Sperry's "Call It Courage." This book appeared in March, 1940, and in the last twelve months it has sold 20,000. A new edition is on the way.

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Maud and Miska Petersham's " A B C Book," also a Macmillan publication, sold 15,000 at $2 its first week. The new edition will probably number another 15,000. It will doubtless have a long life. Few adult books can boast these expectations of sales and longevity. Of the 469 titles, including education and every species of book, published by Macmillan in 1940, thirty-one were juveniles, and the firm feels that this is a very generous and steady portion of its large trade business.

Simon and Schuster's landslide best-seller last year was a happy little invention—part book, part toy—known as "Pat the Bunny." It appeared on Nov. 1, 1940 and immediately went into two editions of 15,000 and 40,000 each. A new edition of 45,000 is now under way. 42,000 copies were sold up to January 1, 1941. During 1941, 50,000 copies have been sold. It sells 500 copies per week. Simon and Schuster's adult best sellers for 1940 were "Your Income Tax" (91,000 copies), "American White Paper" (84,000 copies), "How to Read a Book" (72,000 copies). "Pat the Bunny" is now well up in these brackets with expectations of a lengthy and hearty life.

Manuscripts for children's books require, in most cases—as in "Pat the Bunny" and the Petershams' book—a closer relationship between editor and author than do adult books. A new adult novel frequently requires some revision after acceptance, but many juveniles grow from an idea supplied by author, editor, or illustrator (who gets anywhere from $90 to $700 if not on a royalty basis), and have to be worked out and planned by all three. Some juvenile manuscripts come from a house's own authors, some are solicited from agents, and some are unsolicited. McBride's recent list contained three manuscripts by previous authors of the house, two books based on editorial ideas. One author was sent, manuscript in hand, by a friend; one book came unsolicited in the mail, and two came from agents.

After a juvenile manuscript is completed, editors usually have it read by several specialists. These include critics of children's books, children's librarians, teachers, and various experts. Children's books now range from simple finger games for six-month old babies, through Walter D. Edmonds's "The Matchlock Gun" to biographies of Wagner and Poe and esoteric dissertations upon the more secret gyrations of heliocopters (perfectly intelligible to most boys).

William R. Scott, specializing in progressive books for two to eight year olds, has the largest body of specialists. Each of his books is tested before one hundred children, and he

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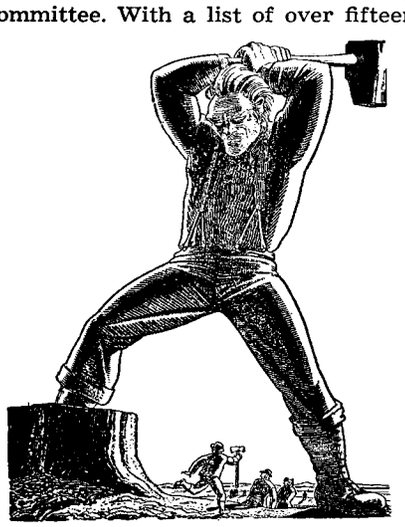
has found young children to be almost as exacting in their demands for fine work as a committee of the ablest critics.

Merchandizing a juvenile is a somewhat more complicated job than similar duties on an adult book. Due to the vast quantities and the varied and highly individual character of children's books, it is of the utmost importance that these books be gotten to the right people, and that books be placed on recommended lists of schools, libraries, critics, and other institutions. Many houses have special catalogues devoted entirely to their juveniles. These are ordered in quantities by jobbers, library-supply houses, and long-standing trade accounts. Some publishing houses have special sections devoted to their children's books in their adult catalogues. All catalogues must be prepared and issued along with postcards, circulars, posters, and exhibits. Some shops have their own special catalogues and advertising in which the publisher coöperates. Macy's, whose book business is over one million dollars per year and whose juvenile business is roughly 20 per cent of this, issues a comprehensive catalogue at Christmas (the biggest children's book selling season). Most other big stores do this, and the catalogues are broken down into subject categories and classified as to age groups.

Juvenile business is, to a great extent, dependent upon library, school, and reading circle sales. Reading circles exist actively in some twelve states (mostly mid-West with the exception of Florida). Under state supervision, they furnish a big outlet for books. They grade books and are known to buy from $30,000 to $40,000 worth of books at a time. The drawback, and it is considered as such by some publishers, is the necessity of sending a copy of each book to each member (nine or ten) of each reading committee. With a list of over fifteen books (25 is a good-sized list for the juvenile market) this becomes almost prohibitive. Juveniles also sell to the 2,845 bookstores (exclusive of secondhand ones) throughout the United States. Too, they form a goodly percentage of their $73,008,420 annual business. Many of the 4,074 department stores throughout the country promote juveniles, and they constitute a high percentage of their enormous business. In New York State alone, there were, in 1939, 253 stores or departments selling books for young people.

The Junior Literary Guild, headed by Helen Ferris, is one organization which assists strenuously in promoting junior books and publishing for children. The Guild takes from 5,000 to 6,000 books, and in return usually gives a publisher $1,000 which he shares, as royalties, with the author. The Guild also shares in promotion. It brings out, annually, some forty-eight books, and publishes a book magazine for young people, *Young Wings*. Various awards, the Julia Ellsworth Ford Foundation Award (over 1,000 manuscripts were submitted for this last time), the Caldecott Medal, the Commonwealth Club of California Silver Medal, the *Herald Tribune* Children's Spring Festival, the John Newbery Medal, *Parent's Magazine* Medal, all promote books for young people.

High school boys and girls immediately responded to the appeal of



—Illustration by Rockwell Kent, from "John Bunyan," by Esther Shephard.

REVIEWED BY KATHERINE ULRICH WISE

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
CALICO, THE WONDER HORSE *Virginia Lee Burton* (Houghton Mifflin: $1.)	8-12 Boys	An artist-author does a really funny book in the pattern of the "comics"—Bad Men, Badlands, our hero, the wily Calico, plenty of Wild West lingo and action. Clever pictures in black on rainbow-colored paper.	Fun for all the family
SHANNON *Elizabeth Morrow* (Macmillan: 50c.)	6-10 Both	The nice Tucker family again, but especially about eight year old Derek whose first great love and loss was the clever Irish terrier, Shannon.	Ingratiating
THE LEAST ONE *Ruth Sawyer* (Viking: $2.)	9-12 Both	Against a background of colorful peasant life, this story about the tragic loss of a little Mexican boy's pet burro and of how his faith and trust in the good San Francisco was wonderfully rewarded, is told with delicate sympathy and understanding. Leo Politi's illustrations are a delight.	Has unusual quality and flavor
THE LONG CHRISTMAS *Ruth Sawyer* (Viking: $2.50)	All ages Both	Thirteen Christmas tales (with a carol or hymn for each) mostly of legendary origin, which "give more accounting of the inner vision of Christmas and less of the outer substances," told by an exceptionally skilled story-teller. Charmingly decorated by Valenti Angelo.	Unusual and distinctive
SINGING SISTERS *Laura Long* (Longmans: $2.)	12-16 Girls	A vivid, true success-story of a hundred years ago, when Alice and Phoebe Cary shared the hardships, joys, and griefs of growing up in a big family on an Ohio farm, until their determined efforts brought them to New York, literary acclaim, and recognition.	Lively and appealing
'ROUND THE MULBERRYBUSH *Illustrated by Miss Elliott* (Harpers: $1.50)	For the nursery	One of the first and best-loved songs prettily pictured and decorated. A simple notation of the traditional tune on the last page.	Attractive, but slender gift book
THE BISCUIT EATER *James Street* (Dial: $2.)	8-14 Dog-lovers	This excellent and touching story of the runt bird-dog, "Moreover," reared and trained to win in the field by the devotion of a little boy and his colored friend, is now rewritten for young people, and superbly illustrated with Arthur Fuller's many pen and ink drawings.	Don't miss it
THE SHOEMAKER'S SON *Constance Buel Burnett* (Random House: $2.50)	12-16 Both	The seventy year life-span of an ugly duckling, Hans Christian Andersen, the shoemaker's son, who made friends and "wonder tales" and won renown, told with sympathetic, appreciative understanding of his character, his time, and his endearing endless quality.	An excellent biography

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"Madame Curie," "John Brown's Body," "North to the Orient," "Wind, Sand, and Stars," "Shadows on the Rock," and "The Yearling"—all adult books. Publishers have not been slow to perceive this nor young people's obvious interest in biography. Most houses have issued several of these books in special, beautifully illustrated editions for young people. They are, furthermore, attempting to supply both older and young children with the romance, glamor, poetry, drama, philosophy, and factual information which they need.

There are "picture books in color" upon every conceivable subject for every humor. "Ferdinand," first published in September, 1936, is an example of what a really popular picture book can do. From the date of publication through 1940, it sold, in some six editions, over 25,611 copies. It, now, still averages 3,000 a year. A juvenile will outlive a best seller generally. "Little Women" probably sells more every year than most best sellers.

In 1919, Miss Moore clamored for a "one volume history of America, true in its essential background, dramatic in form . . . in which the writer . . . really tells the story of America to the children of other countries with an appeal to the heart as well as the mind." In 1940, when it was most needed, Houghton Mifflin published the "Little History of the United States." It has sold some 40,000 copies and a new printing is expected.

Children's books in 1941 are the subject of radio book-talks over some 100 stations during Book Week, and Book Week—coming of age—celebrates the children's book with the sale of 25,000 posters and 2,500,000 bookmarks. At least fifteen magazines, including *The Horn Book*—that invaluable children's book quarterly—are published for young people, or about their books. Both "Ferdinand" and "Bambi" have been filmed. New classics have totaled incredible sales and profits. "Mary Poppins," first published Nov. 1934 and swiftly running into six printings, has

—From "Loopy," written and illustrated by Hardie Gramatky.

REVIEWED BY AMY LOVEMAN

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
PUZZLE ME THIS *Edna Yost and Janet McMaster* (Oxford: $1.)	7-10 Both	A book of cross-word puzzles ingeniously adapted for young people by the device of making the horizontal blanks fill out missing words in familiar nursery rhymes while the perpendiculars are to be guessed from definitions.	Excellent resort for a rainy day
THE FLYING LOCOMOTIVE *William Pène du Bois* (Viking: $1.)	5-8 Both	A famous Swiss engine which was exhibited at the World's Fair in New York in its fanciful adventures in its native land. With a prize cow for companion Toto II took to the air and before it finished its career learned both excitement and humility. Charming illustrations by the author.	Amusing and ingenious
CLOTH BOOKS *Leonard Weisgard* (Holiday House: $1.)	The youngest	Pictures of little boy and girl and such familiar objects as they might see on their rambles.	Simple and gay
LONG MAY IT WAVE *Leslie Thomas* (Morrow: $2.)	9-14 Both	The story of the flag in America from the banners flown by Cortes and Leif Ericson to the Stars and Stripes of the present. An ingenious method of recounting many facets of American history, with color illustrations as gloss on the text.	A novel and interesting approach to history
BLACK BEAUTY *Anna Sewell* (Dodd, Mead: $2.)	6-10 Both	Handsome edition in large type and on good paper with the original John Beer illustrations of this classic of horse life.	An admirable Christmas gift
LEIF THE LUCKY *Ingri and Edgar Parin d'Aulaire* (Doubleday, Doran: $2.)	7-11 Both	The chronicle of Leif the Lucky, son of Erik the Red, who sailed with his father to Greenland and later led the first white men to the American continent. Pictures full of imaginative beauty accompany a text that has historic authenticity.	A delight to own
POOR RICHARD *James Dougherty* (Viking: $2.50)	10-16 Both	An admirable retelling of one of the first and greatest of American success stories—the career of Benjamin Franklin. Pictures and text present with spirit and felicity the life and background of "Poor Richard."	Excellent. Can be read by young and old
THE STORY OF SIMPSON AND SAMPSON *Munro Leaf* *Ill. by Robert Lawson* (Viking: $1.50)	7-12 Both	The tale of two baby boys—twins—born to a royal family, so alike that no one could tell them apart, and who when they reached maturity, attempted to establish divergent personalities. But the fates were agin them. Clever and entertaining text and excellent illustrations.	Wholly delightful
PIGGY AND THE PUP *Helen Sewell* (Oxford: $1.25)	3-6 Girls	A chronicle in gay and engaging pictures of a little girl who pretended to be the personalities of her stories until one day an unexpected difficulty turned her into exploring her actual surroundings.	A winsome book
IN THE BEGINNING *Designs by James Daugherty* (Oxford: $2.)	10-15 Both	The first chapter of Genesis with drawings that are a powerful and effective commentary on the text. The illustrations have the sweep and detail that will attract the young.	Dignified and handsome
CHIPPENDALE DAM *Hugh Troy* (Oxford: $1.50)	5-8 Both	The tale of a lonely old lady of Manhattan who lived with two pet beavers in an old house denuded of everything but its Chippendale furniture. When the Metropolitan Museum made overtures for the treasures they were rejected until flood and the beavers took a hand in the proceedings. Amusing illustrations.	Entertaining and fresh
SNOW BEFORE CHRISTMAS *Tasha Tudor* (Oxford: $1.)	Tots of either sex	Small incidents in the days of three children who live in an ample old New England house, with snowy fields outside to offer sport and coming relatives indoors to furnish cheer. The water-color illustrations are charming.	Pleasing and dainty

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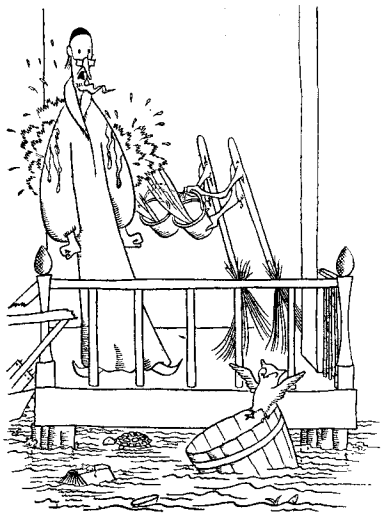

—Illustration by Frank Lieberman, from "The Sorcerer's Apprentice," by Richard Rostron.

had an approximate sale to date of over 150,000 copies for both volumes. It has even been dramatized, and its publishers feel it will go on—in book form—forever. Children's books have their own rare book collectors and specialized rare book stores. In 1928, Dr. Rosenbach paid £15,400 for the manuscript of "Alice" and £5,000 for a first edition.

Books for young people, regardless of ready-made books and an overcrowded market, truly come of age as a big business in itself in a season when the Julia Ford prize of $1,000 is awarded to so distinguished a work as Babette Deutsch's "Walt Whitman"; when so excellent a collection of short stories as "Here We Are" (edited from *Scholastic* by Ernestine Taggard) is published. These are stories by Jesse Stuart, Dorothy Parker, William Saroyan, John Steinbeck, Irwin Shaw, and others, an anthology which fills the needs of all "reading" high school boys and girls.

Children's books really become an industry within an industry when such books and many others—biographies, "problem" stories like "Blue Willow," vocational books, very special books (like "George Washington's World"), novels, picture-books, even ghost stories for twelve year olds, all by craftsmen in their many fields—are selling well, despite war and prejudice, in nation-wide shops and shops created especially for the sale of children's books. Publishing, in itself, is one of the distinguished industries of this nation. Our publishing houses have become, in many cases, the last hope of devastated cultures.

The publishing of books for children, the second largest category of books issued in the book market during the last twenty years, is aiding our youth to a knowledge of the problems of the day which must help them to face the future with courage.

Historical Tales

NO form of historical writing is more important than the preparation of good historical books for juveniles. First impressions of history are tenacious; and for the great mass of Americans who do not go beyond high school, they are often the only impressions. A historical book as entertaining, as true to the spirit and facts of the past, and as well written as Hawthorne's "Grandfather's Chair" or the Roosevelt-Lodge "Hero Tales from American History" is a rare prize. The feat of writing sound and amusing history (or historical fiction), for youngsters is not as easy as it may look. When Carlyle said of Scott's "Tales of a Grandfather," "If this is history, then I am the Pope of Rome," he was asking too much of the great novelist; some simplification and dramatization are indispensable in books for children, while social forces can hardly be given much attention. But a modern writer who tries to convey history to boys and girls between ten and sixteen—at which later age they ought to be able to find interest in Prescott, Parkman, and Macaulay—may nevertheless be expected to dwell less exclusively on the romantic and exciting than Scott did. Such a writer may be both more accurate and entertaining than was Dickens in his "Child's History of England." And he or she need not be as stiff as G. A. Henty, though Henty in some respects met a very high standard.

An examination of this autumn's crop of historical or historico-fiction-

REVIEWED BY ALLAN NEVINS

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
BEN FRANKLIN, PRINTER'S BOY *Augusta Stevenson* (Bobbs-Merrill: $1.25)	7-10 Boys	Apprentice days of Ben Franklin. Graphic picture of a "smart" boy, drawn in a way to bring out his sagacity, resourcefulness, and originality.	Good anecdote, dialogue.
GROWING UP WITH AMERICA: AN ANTHOLOGY *May Lamberton Becker* (Lippincott: $2.50)	10-16 Both	Selections, chiefly from fiction but sometimes from autobiography or simple history, illustrating the life of children in America from 1620 to 1940.	An excellent anthology
I DISCOVER COLUMBUS *Robert Lawson* (Little, Brown: $2.50)	10-18 Both	Tale of a parrot who told Columbus about the New World, wangled him an interview with the Queen, and led the expedition to America. The most original contribution to the history of exploration in many decades.	Delightful
A HISTORY OF THE UNITED STATES FOR YOUNG PEOPLE *Arensa Sondergaard* (Random House: $1.)	6-9 Both	Elementary outline of American history.	Poor
AMERICA WAS LIKE THIS *Emma Gelders Stern* (Dodd, Mead: $2.)	8-12 Both	Six episodes from American history.	Commonplace
DAVID FARRAGUT, MIDSHIPMAN *R. N. Chavanne* (Coward-McCann: $2.)	10-14 Boys	First half a picture of the home of the Farraguts, with an account of David from five to nine; second half a narrative of his cruises as midshipman under Captain Porter, ending when he is thirteen. Spirited illustrations by the author.	Authentic and ingenious
THE MYSTERIOUS VALLEY *Amy Hogeboom* (Lothrop: $2.)	12-15 Both	La Salle's explorations of the Mississippi Valley. The story itself is deathless, even if it is here conventionally presented.	Interesting
THE LUCK OF THE COMSTOCKS *Maribelle Cormack and William P. Alexander* (Appleton-Century: $2.)	12-17 Both	A boy and girl explore Block Island, hunting for relics of the Norsemen; they learn much about the history of the island in the days of early colonists, smugglers, whalers, and privateersmen, and come upon an unexpected discovery.	Engrossing
NARCISSA WHITMAN, PIONEER OF OREGON *Jeanette Eaton* (Harcourt, Brace: $2.50)	12-15 Girls	The life of Marcus Whitman's heroic wife; a young girl who in 1836 left her home in upper New York to cross the continent with him, and died in a far-off mission at the hands of the Indians.	Spirited and authentic

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al works for youngsters shows one familiar tendency and one that is new. The familiar trend is toward a biographical presentation. It is easier to enlist a young reader's interest (or an old one's for that matter) in a personality than in a set of events. It is also easier to tell a rapid and absorbing narrative if a single hero or heroine is kept in the foreground. Hence it is that the pre-Christmas harvest includes the usual roster of mariners, with Farragut and Stephen Decatur conspicuous on the list; the usual group of explorers, including this time La Salle, Balboa, and a member of the Lewis and Clark expedition; and the usual cloud of statesmen and soldiers. An interesting effort is the depiction of Aaron Burr, partly for the adventurous interest of his career, partly as an object-lesson in the consequences of flouting principle. The novel tendency this autumn, though one that is quite natural, is the use of juvenile works to convey a little quiet propaganda. National unity seems to be emphasized a bit more than in the past. One excellent volume, taking a list of Quaker heroes and heroines, shows that valor can be displayed without bloodshed. And Mr. L. Lamprey's very remarkable book on "Building an Empire," one of the best of the season, effectively brings out some novel sides of the achievements of British democracy.

To a historian, what is most interesting in a rapid survey of these books (and also most encouraging) is the emphasis a considerable number of writers place on truth and originality. They have been at pains to expend careful research on their topics; they have likewise taken the trouble to seek a novel approach. John Buchan has given us a book, "Lake of Gold," that is not only written with characteristic felicity of style, but reflects his interest, as Governor-General, in unfamiliar episodes of Canadian history. Lois Lenski's "Indian Captive" bears the endorsement of Clark Wissler, Arthur C. Parker, and R. G. W. Vail, three authorities, as to its expertness in picturing Iroquois life and the Iroquois mind. In "Hero of Darien," by Maxine Shore and M. M. Oblinger, and in "Narcissa Whitman," by Jeannette Eaton, we actually find material on Balboa and on the wife of Dr. Marcus Whitman, that is available nowhere else between book covers; material searched out by patient investigation. Books like these (and the list could be lengthened) are not only good for parents to put into the hands of curious young people; they are good to place in high school libraries, where they may be used by many successive bodies of students.

ALLAN NEVINS.

—Illustration from "The Problem Fox," by Alexander Sturm.

(*Continued from page 7*)

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
INDIAN CAPTIVE: THE STORY OF MARY JEMISON *Lois Lenski* (Lippincott: $2.)	12-16 Girls	The famous story of Mary Jemison's capture by the Seneca Indians (1758) and her long life among them is here presented not as an adventure story, but as a study of Indian culture and customs. Patient investigation has gone into this authentic picture of Iroquois life.	One of the best studies of Indian life for young people in print
HERO OF DARIEN *Maxine Shore and M. Oblinger* (Longmans: $2.)	14-18 Both	Career of Balboa as leader of the Spanish colonists in Darien, and as head of the expedition which discovered the Pacific.	A sound work
YOUNG SHANNON: SCOUT WITH LEWIS AND CLARK *Grace Voris Curl* (Bobbs-Merrill: $1.25)	12-14 Both	The story of the great expedition as seen by its youngest member, one of the two boys who went along. The incident is interestingly handled and hardships and perils are vividly described. Good illustrations.	Unoriginal but interesting
THE MAN WHO WOULD NOT WAIT *Mary Tarver Carroll* (Longmans: $2.)	10-14 Both	Aaron Burr, presented as a gifted man who might have made a wonderful success of his life had he not been in such a hurry to succeed that he compromised with principle.	A dramatic story well retold
BUILDING AN EMPIRE *L. Lamprey* (Stokes: $2.)	12-18 Both	The qualities that it requires to build an empire, illustrated by British imperial history. A good running narrative of the expansion of British civilization into Africa, Asia, America, and Australasia, with emphasis on such matters as representative self-government and civil rights.	Every high school student should have it
KNIGHT OF THE SEA *Corinne Lowe* (Harcourt, Brace: $2.50)	12-14 Boys	Stephen Decatur's immortal fights with the Barbary pirates, and with British sea-captains in the War of 1812.	First-rate
ISABELLA, YOUNG QUEEN OF SPAIN *Mildred Criss* (Dodd, Mead: $2.50)	12-16 Both	Isabella of Castile, her education, her romance with Ferdinand of Aragon, and her ambitions for a better realm. The author rather idealizes the Queen and her regime.	Capable
COAT FOR A SOLDIER *Florence Maule Updegraff* (Harcourt, Brace: $2)	12-14 Girls	A New England girl learns to spin and weave just in time to employ her knowledge in making garments for the Revolutionary soldiers. A good picture of household life in late colonial and Revolutionary days.	Good fiction
LAKE OF GOLD *John Buchan* (Houghton Mifflin: $2.)	12-16 Both	Donald, a Canadian boy who is slow at books but gifted with second-sight, sees in the sunset mists of a Canadian river a series of scenes from the history of the northern Dominion.	Beautifully written and conceived
QUAKERS COURAGEOUS *Frances Margaret Fox* (Lothrop: $2.)	10-12 Both	Stories of Quaker colonizers, sailors, anti-slavery leaders, and humanitarians, proving that iron courage need not be associated with the sword. Penn and Woolman not omitted.	Original and genuine
YOUNG NORTHWEST *Robert G. Montgomery* (Random House: $2.)	12-16 Both	A well-written anecdotal history of the Far Northwest—Oregon and Washington—from the days of Vancouver and Lewis & Clark down to the building of the big dams under Roosevelt.	Delightful and accurate

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Informational Books

LOOKING over this year's crop of books for young people the ill-natured critic, looking for a fillip toward good-nature, comes out of his study very much as he went in. There are, as always, some fine specimens—fine because they are books in their own right rather than by-products. It is the average that is depressing. Undoubtedly the common run of children are not authors and cannot, therefore, write their own books. There seems nothing for it but that adults must take up the burden. We cannot help wishing, however, that it might be the children who got the fun and excitement out of the writing. Surely we have not forgotten what we, when we were young, hoped was around the corner, over the hill, on the next page. It wasn't a teacher-teacher version of how little pigs go to market or how steam-shovels are made. It was the magic of turning into a little pig, a locomotive, a steam-shovel, or an extinct animal. Children still become people by the process of expanding personality through discovery, by adding new nations of cells to their intellectual worlds as their bodies add to their stature. What they look for in books is food for imagination, not a compressed ration of intellectual pap; tools and vehicles for discovery, not treasure chests wrapped in cellophane and delivered at their doors. Can it be possible that the adult writers of children's books have too many pedagogical notions, too many ideas, and not enough sense of life? Unfortunately it can be, and it is.

RAYMOND HOLDEN.

—Illustration from "Pogo's House," by Jo and Ernest Norling.

REVIEWED BY RAYMOND HOLDEN

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
BOY OF BABYLON *Frances Kent Gere* (Longmans: $2.)	12-15 Both	A tale of the adventures of a boy of the time of Hammurabi. An authentic picture of life in ancient times. Fine illustrations.	Good story-telling
FROM MAN TO MACHINE *Agnes Rogers* (Little, Brown: $2.50)	All Ages Both	A history, mostly in pictures, of man and his struggle to adapt himself to an environment which was getting the better of him, by inventing and using tools and machines. Well illustrated.	Well conceived but over-ambitious
THE STORY OF THE OTHER AMERICA *Richard C. Gill and Helen Hoke* (Houghton Mifflin: $2.)	10 and over Both	A pictorial history of South America from 1498 to the present. Very much condensed but reasonably accurate.	Informative
AMERICAN WATER BIRDS *Maitland A. Edey* (Random House: $1.)	All Ages Both	Water birds, owls, game birds, and hawks. The color plates are disappointing. The text is brief and purely descriptive.	Adequate
ASBESTOS, A MAGIC MINERAL *Lilian Holmes Strack* (Harpers: $1.)	8 and over Both	A popular, inspirational text about an interesting but not very romantic mineral—the fireproof, and fireproofing substance, asbestos.	Medicine on a silver spoon
RADIUM, A MAGIC MINERAL *Lilian Holmes Strack* (Harpers: $1.)	8 and up Both	A story of the value, sources, and production of radium. An adult's idea of what a child should like. Even though the diction is easy, the science is above the child's head.	Ill-adapted to child
NICKEL, A MAGIC MINERAL *Lilian Holmes Strack* (Harpers: $1.)	8 and up Both	The value, use, and production of nickel. States facts, but not as they are related to the child's need of facts.	Misses fire for the young
ANIMALS OF YESTERDAY *Bertha Morris Parker* (Harpers: $1.)	Up to 10 or 12 Both	It is a pictorial history, with accompanying text, of the more important extinct forms of life. Beautifully illustrated.	Competent
SEEDS AND SEED TRAVELS *Bertha Morris Parker* (Harpers: $1.)	6-10 Both	It is the story of how plant life is disseminated about the earth—seeds and how they behave and what they are. The pictures are beautiful.	Well-presented
WINGS OVER SOUTH AMERICA *Alice Dalgliesh and Katherine Milhous* (Scribners: $2.)	Older children Both	The illustrated record of a very hurried (airplane) trip about South America. The pictures are decorative but, like the text, seem to lack personality.	Lacks personality
SKY HIGH *Edith Tacher Hurd* *Ill. by Clement Hurd* (Lothrop: $1.)	5-10 Both	An airplane trip, with illustrations of the services, such as putting out fires and helping during floods, which an airplane can perform.	Commonplace
SON OF THE SMOKY SEA *Nutchuk* *(with Alden Hatch)* (Messner: $2.50)	10-14 Boys	The life story of a half-Norwegian, half-Eskimo boy and his adventures in his own land (southern and western Alaska) and in the white man's country.	Good story unimaginatively handled
PADDLE-TO-THE-SEA *Holling C. Holling* (Houghton Mifflin: $2.)	7-12 Principally boys	The journey, from Lake Nipigon (north of Lake Superior) through the Great Lakes to the Sea, of a little model canoe carved by an Indian boy. Delightful illustrations.	Good and colorful
ANIMAL TRAVELS *Bertha Morris Parker* (Harpers: $1.)	6-10 Both	The migrations of birds and animals. The facts are there but their handling is unimaginative.	Informative
DON'T TREAD ON ME *Janet Marsh* (Houghton, Mifflin: $2.)	10-15 Both	A narrative of the imagined travels of a boy, Alan, through the ages. In the course of his wanderings, he is present when most of the seeds of the democratic idea, from Greece to the anti-Nazis, are planted.	Fantastic but convincing
ICEBLINK *Rutherford Montgomery* *Ill. by Rudolf Freund* (Holt: $2.)	10-16 Boys	The story of the adventures of an Eskimo in Alaska during the Russian occupation (circa 1750). Not a historical narrative but a good adventure story.	Very good

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Serious Matters

WHETHER the seriousness of the times has particularly affected the consumer in the juvenile market or not it has certainly affected the producer. The lists for this year have carried a heavy proportion of books on "let us then be up and doing," stories from American history, career stories, and books on various crafts, thinly disguised or not disguised at all as fiction. The general contents of the books show this; the opinion is not mere critical bias as was the case with Munro Leaf's communist, or perhaps fascist, bull when Serious Matters were first suspected in juveniles. Mr. Leaf himself maintains that Ferdinand was more revolutionary than any contemporary group—he used good sense.

One can expect, for some time, considerably more emphasis on the American scene, whether it comes in such rapid, strong, adventure stories as Mr. Meader's or in such excellent perspective pictures of American periods as the study of George Washington's world. Most younger and older readers tend to think of Washington's time as one when the whole world stopped to gape at one hero; as a matter of fact, the world was more particularly engaged with a great many other people who seemed considerably more important at the time.

The decline of the cosmopolitan juvenile is an obvious corollary of the world's condition. Most of the children and other people in the world outside of the Americas are not very happy today and are not very cheerful subjects for the comfortable reading of comfortable youngsters.

PHIL STONG.

NOTE

More Children's Books Next Week

—From "The Three Sneezes," written and illustrated by Roger Duvoisin.

REVIEWED BY PHIL STONG

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
XDY AND THE SOAP BOX DERBY *Chesley Kahmann* (Random House: $1.75)	Boys 8-12	A club of small town boys wins a national prize in a "soap box derby." Should entertain boys who have such racers.	Interesting
MARY MORTON'S EXPERIMENT *Janet G. Sligh* (Revell: $1.)	Girls 10-14	Spiritual struggles of a young girl making her way in the world; struggles chiefly with her fellows in her boarding house, since she is virtually perfect to begin with.	Smug and moralistic
BLUEBERRY MOUNTAIN *Stephen W. Meader* (Harcourt, Brace: $2.)	Boys 10-14	Adventures of boys in making a small fortune out of blueberries in a wild and excitingly lawless region.	Very good indeed
ADOLPHUS, OR THE ADOPTED DOLPHIN AND THE PIRATE'S DAUGHTER *William Rose Benét* *Ill. by Marjorie Flack* (Houghton Mifflin: $1.50)	5-8 Both	A dolphin among porpoises plays cupid after saving pretty Angelica from Davy Jones's locker. The chronicle in verse by Mr. Benét, and the pictures by his wife, have delightful insouciance and humor.	Whale of a book. *Must.*
ADVENTURE IN THE WEST *Alice Ross Colver* (Dodd, Mead: $2.)	Girls 10-14	A tenderfoot boy and a range girl in the ranch country, with rustlers, forest fires, bronc's, etc.	A good Western
NICHOLAS ARNOLD TOOLMAKER *Marion F. Lansing* (Doubleday: $2.)	Boys 10-14	Young apprentice smith in the days after the Revolution. He and Eli Whitney discover mass production in arming the new American army.	Excellent
SALLY AND HER HOMEMAKING *May Worthington* (Dodd, Mead: $2.) SUSIE STUART, M.D. *By Caroline A. Chandler, M.D.* (Dodd, Mead: $2.)	Girls Early High School	Two more of the successful Dodd, Mead series on career-planning for boys and girls. These deal with domestic science and medicine.	Helpful
COAST GUARD CADETS *Kensil Bell* (Dodd, Mead: $2.)	Boys 12-15	Another of the Dodd, Mead "Career" books, this one dealing with the United States Coast Guard Academy at New London, Conn. Though the primary purpose of the book is to give a notion of the activities of a Cadet, there is a suggestion of plot and lots of varied action.	Good in its field
THE BLACK STALLION *Walter Farley* (Random House: $2.)	Boys 10-14	Young Alec saves a mysterious and savage black Arab stallion from a shipwreck, tames him, and wins a race from the best horses in the United States.	Full of action
THE TARGET PASS *Ralph Henry Barbour* (Appleton: $2.)	Boys 10-14	Lots and lots of football.	Standard Barbour
HOW TO SEW *Nina R. Jordan* (Harcourt, Brace: $2.)	Seven up	Sewing, from taking a stitch to the manufacture of simple garments.	Godsend
SPIN, WEAVE AND WEAR THE STORY OF CLOTH *Phyllis Ann Carter* (McBride: $1.75)	Girls 7-10	The history and manufacture of textiles. A very simple outline of the subject.	Instructive
GEORGE WASHINGTON'S WORLD *Genevieve Foster* (Scribners: $2.75)	Boys and Girls 8-12	What was happening in the world during George Washington's active years. An orientation of America's hero in world history that should have been done long before this.	Essential
RUN, RUN! *Harry Granick* (Simon & Schuster: $2.)	Boys and Girls 8-12	Two young "Fruity Cereal" contest winners arrive for a free tour of New York one day early. In avoiding strangers, as they have been instructed, they have a delightfully informal tour of the city.	Interesting and amusing
PAUL BUNYAN *Esther Shephard* (Harcourt, Brace: $2.50)	Both	A retelling of the famous legends of the super lumberjacks, with illustrations by Rockwell Kent. Sticks close to original.	Good and attractive

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REVIEWED BY GLADYS GRAHAM BATES

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
THE MOFFATS *Eleanor Estes* (Harcourt, Brace: $2.)	Any age Either sex	Four extremely jolly little modern Peppers who have exciting times all on their own street, are delightful as a family and entrancing as individuals. Adults will enjoy reading it aloud.	Has everything
THE HOUSE IN THE MOUNTAINS *Averil Demuth* (Harpers: $2.)	8-12 Both	Swiss Alps form a perfect background for this tale of children who rescue a charming bear from a very evil Baron who double-crosses them by hexing a little friend until the happy end.	Jolly magic
WINGS OF COURAGE *Wilhelmina Harper, Ed.* (Appleton: $2.50)	Girls of Scout age	Twenty-one short stories for girls grouped in ten sections, each section devoted to stories illustrating a point in Girl Scout Law. Good list of authors.	Well selected
CAROL GOES BACKSTAGE *Helen Dore Boylston* (Atlantic: $2.)	Teen-age girls	How Carol went from theatrical success in high school to a real part in a real play in New York and won a job with a summer theater group. Careful detail of backstage life and routine.	For the stage-lorn
PEGEEN *Hilda van Stockum* (Viking: $2.)	Up to 10 Both	Pegeen goes to live with the O'Sullivan's in County Cork after her Granny dies and the five children lead a wild and hilarious life mixed pleasantly with animals and Irish brogue.	Gay and sentimental
LAD WITH A WHISTLE *Carol Ryrie Brick* (Macmillan: $2.)	10-14 Both	How one little Scotch boy, as poor but honest as Mark Twain's parents, saved two little Scotch aristocrats from the evil machinations of their servitors and restored a long-lost father.	But romantic
THE DESERT CALLING *Arguerite Aspinwall* (Greystone: $2.)	12-28 Girls	Pam is given a little adobe house in the Arizona Desert and there mystery and romance develop for her and her friends.	Balanced diet for young romantics
GRAB BAG *26 Authors* (Doubleday, Doran: $2.)	Up to 12 Both	Wide-range short stories for children contributed by a group of well-known authors with all profits going to "Relief for British Children."	Good picking
GREEN TREASURE *Genevieve Fox* (Little, Brown: $2.)	Teen-age girls	A country girl in the 1900's finds life can be exciting and rewarding without leaving home and works her way to an Alger-like ending.	Pretty syrupy
LET'S MAKE A GARDEN *Ruth Hope Leon* (Liveright: $1.)	Up to 7 Girls	Pictures with brief text about two little girls who started corner gardens in their backyards and formed a Garden Club of their own.	Good guide for garden-minded tots
NATHANIEL'S WITCH *Katherine Gibson* (Longmans, Green: $2.)	8-12 Both	A New England Christmas Eve in 1875 starts off this tale which permits Nathaniel to ride a broomstick right over his own chimney and launches him into all sorts of magic, mischief, and good deeds, too.	Nice escape from homework
TREASURES THREE *Eleanore Hubbard Wilson* (Dutton: $2.)	12-16 Both	Melissa and Randy Carleton are left orphans on their Louisiana plantation with only three treasures to take with them to a new home in the North. They make happy adjustment and the rainbow is not far away when the story closes.	Sweetened to taste
RINGS ON HER FINGERS *Janette Sebring Lowery* (Harpers: $2.)	Little girls	A really pleasant story about three little sisters in a small Texas town who wanted a Shetland pony so much that they decided to sell their twenty little relative-presented rings. Trouble follows their attempt, but picnics, birthday parties, and other daily happenings keep things merry.	Should please its audience
SUCCESS IN RESERVE *Marjory Hall* (Houghton Mifflin: $2.)	High school girls	The joys and sorrows of a high school graduate whose problems include decisions regarding the escort for the prom, clothes, home life, and a job.	In the groove

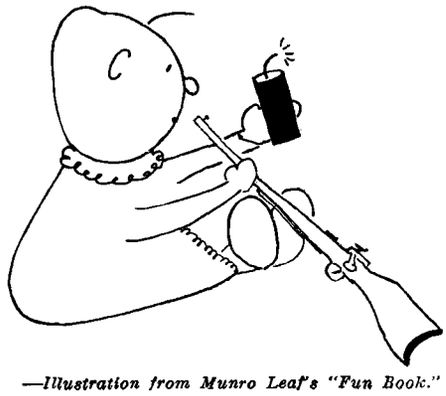
What Do They Want?

ADULTS have been telling us what they think about children's books for years. And pretty dreary some of the thoughts have been. Parents obviously want something that will keep the little ones quiet while they go on with their own reading or other octogenarian pursuits. Juvenile editors want something that will fatally attract the prospective buyer's eye. And librarians would like volumes that immediately transfix the little seeker after learning into a motionless, non-whispering trance for the duration of library hours. Literary critics and reviewers loftily plead for books of the calibre of "Alice In Wonderland" and the "Jungle Books." Yes, indeed. We know what the simple grown-ups demand in books for children.

But what do the little ones themselves want? What does the tired kindergardener look forward to as he trudges home after a hard day working with meansided blocks or vicious colored finger-paint? Is he going to be content to draw a comfortable chair up to the fire and tolerantly thumb through the very volumes that show Bertillon evidence that his father did the same thing? And Grandpa, too, if they had finger-printing then? And what about sister, no longer befrilledly reciting the verses of her betters but bending every effort, and the lead in her pencil, to grinding out her own unmetered thoughts upon life as observed from the third grade window? Is she going to be satisfied with the childish problems which beset "Rose in Bloom," answerable by the modern miss with *sang froid* and one hand tied behind her?

How about it? What is it that one slips under the white goods in the dresser drawer for personal perusal after the day's tasks are done, or happily avoided? Have we children or chattels? Let them speak for themselves. What do children think about books for children? Silence, oldsters! Speak up, *mes enfants!*

GLADYS GRAHAM BATES.



—Illustration from Munro Leaf's "Fun Book."

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CHILDREN'S BOOKS

THIS is an heretical editorial on children's books. Educators will not agree with it and children's-book editors, who have carefully worked out their formulae, will regard it as dangerous doctrine. The writer was a child before the days of present educational and cultural dicta in regard to children. He lived in a barbaric age. No, he would not today expose a new-born infant to germs, nor think that he knew better than Pasteur in regard to its bottles; but when it comes to the developing mind of a child, the present sterilization of books has begun to irk this old heathen. Once he came across a children's author trying to compose a textbook for little tots in which only certain words could be used. Shades of his own father, who tossed you all sorts of wonderful language before you were old enough, hardly, to read! What of the gorgeous experience of discovering words for oneself and endowing them with a fabulous significance? Now you can use "road," but you mustn't use "turnpike"; you can have "house," but you mustn't mention "tavern"; you may refer to "ice," but not to "glacier"; and you *must* and *shall* remove all roughage from the English vocabulary, and make "pap for the little tots" your *vade mecum*. Personally, were I a little tot, I'd rather be boiled in oil! How went the end of that delicious poem by Robert Graves called "The Poet in the Nursery"?

I took the book to bed with me and gloated,
Learning the lines that seemed to sound so grand;
So soon the lively emerald green was coated
With intimate dark stains from my hot hand,
While round the nursery for long months there floated
Wonderful words no one could understand.

But, boy, have you got to have your rules and regulations in the present world! You don't write for children any more, you consult Gallup polls as to what they like, and compiled statistics as to how they react. Well, just let me tell you one thing—children are as bloodthirsty as they ever were! A summer or two ago, I regarded with sentimental musing the lovely picture made by a little girl sitting upon a sofa drawing, her curls falling over the piece of Bristol board beneath her pencil. Demure, and pink, and breathing hard; by what elfin vision, thought I, was she beguiled, as she labored innocently in the field of Art? Then she raised her head, shook back her hair; and, peering over her shoulder, I saw what the dear sprite had been drawing. In the centre of the picture was a wizard—modernized by a silk hat—making passes over a boiling caldron. Back of him were shelves full of poison vials, amputated limbs and heads, and a grisly skull and crossbones. On his left, some nameless things hung limply in a niche labelled "Death Closet." And yet this, truly, was a sweet and lovely child!

Why wrap our children up in cellophane? Do we stop the radio from deluging them with trashy excitement and buncombe advertising? Do we prevent them from following the utterly unreal feats of Superman, or rushing through the home decimating thousands of imaginary people with death-rays or tommy-guns? But when it comes to *books* for children,—O then, bring out the slide-rule and the tome of regulations! Examine their literature with a fine-tooth comb for anything deleterious! Be sure to give them exciting action in which no one is ever really hurt! Be certain that the language is so simple that it will take them years to acquire any sort of real vocabulary! Deluge them with pap!

And be certain, also, to get them good substantial dark glasses for their later years and to keep them away from the news of the world—so they shan't see what a gory mess their admired and trusted elders have made of it, filling it so full of hate and murder that, if any child really saw the world as it is today, the dear little tot would prefer to climb screaming right back into those rosy clouds whence, we croon, he came!

No. I believe that when our parents tried to introduce us to real literature at an early age, they were providing us with a far better and saner preparation for the world we all have to live in. At least, they were putting us in touch with actual creative imagination, which has very little to do with pedants and pedagogues.

W. R. B.

Shelley in 1940

By John Gould Fletcher

FOR some reason
In the midst of this much-harassed, this war-wrecked summer season,
With the convoys attacked in the Channel, the dive bombers harrying the British countryside,
I think of that scene on the Bay of Lerici, when after the drowned corpse of Shelley
Was washed ashore in its water-soaked clothes, salt streaking its pale, greying hair,
And the volume of Keats doubled back in its pocket, an iron furnace was brought, the body was disinterred,
And set within it, as a hand kindled fire to the driftwood below.
As Trelawny and Byron and Medwin stood beside it there, talking on death and on life,
They watched the flame creeping up, in that furious furnace of late-summer day
With the Mediterranean just beyond scarcely casting a ripple, and all the sails in the harbor limp on their trees;
So England alone should stand too in this summer, making to the sea-gods her sacrifice
Since it is they who have given and shaped her long-being; she must lay now her most precious lives
On the altar of sea-drift, corpses with blue eyes open, fair and salt-streaked hair.
And the flames still will take them, kindling aloft, a pillar salt-fed seething high
Into clear yellow light, to burn into ash her bad past; and to leave there forever her name.

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LETTERS TO THE EDITOR

"Two-Way Passage"

SIR:—In connection with Mr. Oswald Garrison Villard's comment on my book "Two-Way Passage" [*SRL*, Oct. 18] I wonder if you will permit me to get a few things off my chest.

I have just received a letter from a woman in Gary, Indiana, a second-generation American of German immigrant parentage. "I used to be somewhat of an isolationist," she says, "but now I find that in Gary the isolationist-interventionist issue is dead as a doornail. Now, all of a sudden, our thinking runs something like this: How long will this awful business last? How can we end it soon? If it lasts another couple of years, Hitler is apt to defeat our American way of life even if he loses the military war and his own power, for in two more years he will have so dislocated us that we will be unable to get back to normal again . . .

"We are asking: What sort of world do we Americans want to be part of and how can we bring it into existence? We seem to be afraid of the answer, for we sense—some of us, anyhow—that we can't keep out of the whole world problem. But we *are* asking the question . . . Is this going on elsewhere in the country, or is Gary unique?"

I think Gary is not unique. I have a hunch that the country is really beginning to think, to ask questions. But people *are* still afraid of the answer toward which they are groping—and which is probably the only, the inevitable answer. They sense accurately that they can't keep out of the world future, and they don't like it—yet.

I am not sure I like it myself. The hangover of our traditional isolationism is strong. But it is weakening rapidly under the impact of a fear which is greater than that of involvement—the fear of the chaos ahead of the world if we do not help to create universal democracy. In this task the defeat of Hitler is only a very important detail.

Well, what to do? Where to begin? The situation facing us is a *counter*-revolution without precedent in scope or method. It is a nihilist, totalitarian revolt against the democratic processes which began here and in Europe in the eighteenth century. It is in a very real and immediate sense specially directed against the basis of our American ways.

The situation is grave beyond exaggeration. And many of us—myself very strongly—are beginning to feel that we cannot get at it in any orthodox way. Ordinary military strategy and ordinary statesmanship are futile.

We are confronted by a predicament whose isolated facts and factors dismay and even terrify us; for most of us don't see the over-all situation. Also, as a civilization we ourselves are imperfect; and instead of questioning ourselves, many of us doubt its validity. This is true of people of all classes, in all sections of the country.

"I'm taking bids on a few of my belongings in case I'm called by the draft."

It is particularly true of our "practical men" and of our professional intellectuals. As they elaborately grope their way toward the future, they bump into obstacles which look insurmountable to their orthodox view. They are licked before they begin, and because they are articulate they spread hesitancy and defeatism.

Fortunately, a lot of run-of-the-mill people are ceasing to depend on them; and my bet is on the John Smiths. They are confused, but they are not cluttered with vitiating and no-longer-important knowledge.

My guess is that the collective democratic intelligence of the country is slowly moving toward the realization of a simple but crucial fact—that Hitler is successful because he is unorthodox in an orthodox, stand-pat world less interested in the future than in the present, which though imperfect is at least familiar.

But whatever one may think of Hitler, he has an epic idea. It takes in the world. His opposition still has no idea to compare with his in scope. His opposition seems interested only in licking him—a futile ambition, I am afraid, if we employ only orthodox methods. V for Victory is all right, but we need also V for Vision.

Let me put this another way. We all know of Hitler's panzer divisions. But he has also a panzer idea. It runs over and wriggles through obstacles like tanks in underbrush. It swings anywhere. It has literally put civilization on the spot.

Hitler's idea will be overwhelmed only by a panzer idea which is positive and constructive, so sound from the best human angles and so simple and agile that it will swing everywhere at once and not be stopped by what now appear to be insurmountable difficulties.

I think only we in America, with our international background and our democratic tradition, can produce and implement such an idea. In "Two-Way Passage" I suggest an approach, and point to certain creative resources in our people which we must tap—or it is going to be just too bad.

Let me emphasize: We Americans do not see the totality of the crisis which Hitler has evoked. Not yet. Our spirits and intellects are running into its separate factors like flivvers into telegraph poles.

Lacking an over-all idea better than Hitler's, we'll be licked even if he is finally vanquished by planes and bombs. Lacking an over-all idea, we'll find ourselves in a fix when the war peters out (it cannot *end* unless we let ourselves go creatively).

We'll be stuck in the profound dislocation Hitler has tricked us into; too crippled to regain any semblance of a normal way of life, unless we now meet the future with fire and vision—unless we now commit ourselves to an idea great enough to transcend the immense war and post-war problems.

LOUIS ADAMIC.

Milford, N. J.

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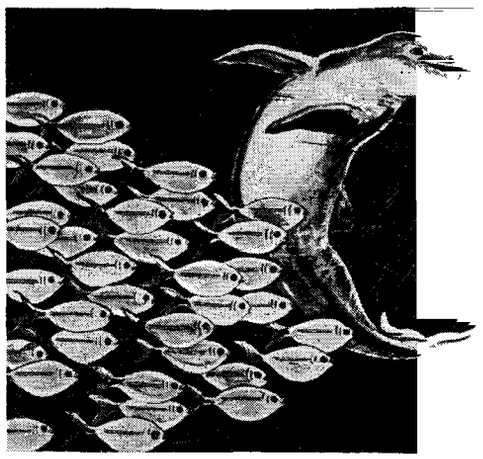
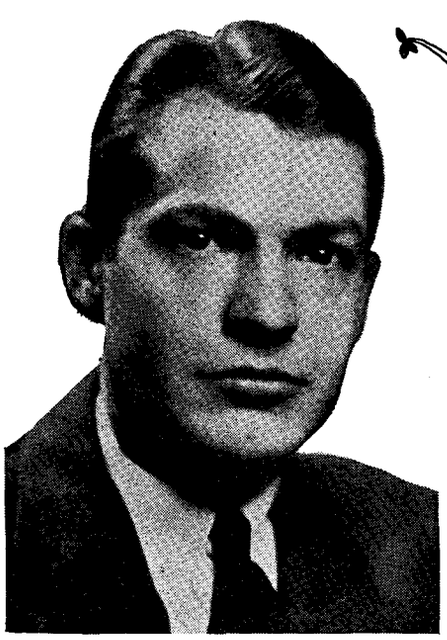
REVIEWED BY ROSEMARY CARR BENÉT

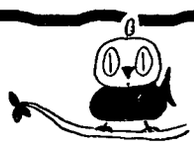
Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
BABY ANIMALS *Margaret Wise Brown* (Random House: 50c)	4-7 Both	Morning, noon, and night on a farm, featuring charming and seemingly accurate details of young animal life.	Pleasant and peaceful
THE LIFE OF DONALD DUCK *Walt Disney* (Random House: $1.)	All ages	The biography of Donald Duck, showing many examples of his irascible nature.	Disney fans will want it
LOOPY *Hardie Gramatky* (Putnam: $1.75)	6-8 Boys	A determined little airplane that flew by itself. The author of "Little Toot" has turned from tugboats to airplanes, keeping the same dashing spirit.	Lively
NOTHING AT ALL *Wanda Gag* (Coward-McCann: $1.50)	6-8 Both	An invisible dog and how he became visible.	Nice, fantastic touch
THE HOUSE IN THE HOO *Esther Wood and Theresa Kalab* (Longmans: $1.50)	6-8 Both	Three little chipmunks, Doodle, Dawdle, and Dumpty who do *not* store up acorns for the winter. The Hoo, says a note, is a woodsy place.	Gay pictures
PETE AND PETER *Charlotte Steiner* (Doubleday, Doran: $1.)	4-6 Both	Pete is a little dog. Peter is a four-year-old boy. They go hunting with a popgun. The very young like simple stories like this.	Slight
TOM, DICK AND JERRY *Edward W. Mammen* (Harpers: $1.)	8-10 Both	Three naughty boys visit their Aunt Jenny and get into a good deal of mischief. Animated pictures.	Fairly humorous
BROAD STRIPES AND BRIGHT STARS *Beatrice B. Grover* (Greystone Press: $1.)	About 5-6 Both	Our country's beginning, our flag, and our national anthem explained in pictures and very simple text.	Good for the very young



THERE should, by right, be some extra handsome picture books for little children at this time They go with the holiday season. This year fortunately brings some fine ones Two of the most beautiful are done by the same illustrator, who signs herself briefly, Masha. (That is the artist's name, it appears, not an acrostic.) She has made the pictures for "Singing Words," a group of poems selected by Alice G. Thorn, and also for a series of prayers chosen by Louise Raymond, "A Child's Book of Prayers." Both books stand out because of the lovely colorful pictures. There is something of the Kate Greenaway touch here,—not imitation—Kate Greenaway, for this is an individual talent, but the same spirit. There is an enchanting



Pestered parents call him a blessed magician



Of all the year's books for chi

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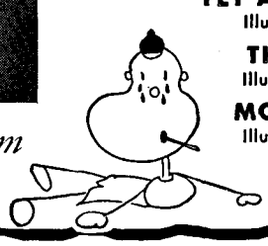

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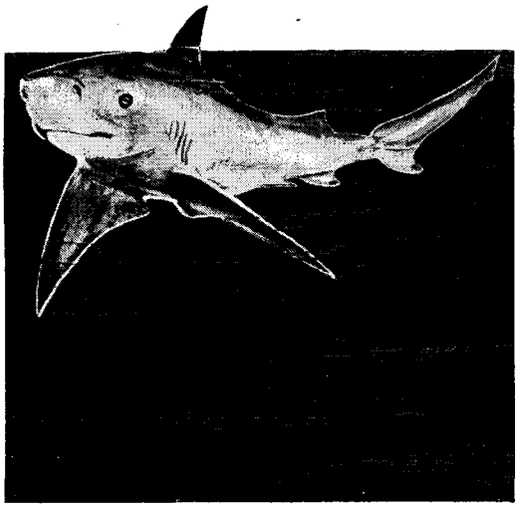

—*Illustration from "Adolphus," by Marjorie Flack. Text by William Rose Benét.*

imagination, a sense of humor and many details of flora and fauna that will delight a child. Among the many drawings that one remembers, are the pictures of the Seasons in "Singing Words" and the Fairy Flute cover drawing from the same book, or the illustration for the Emerson prayer, Father We Thank Thee, with its border of tiny animals. Another very handsome book in the same vein, is "The Oldest Story in the World," a version of the creation adapted for the very young, with beautiful pictures in color by Marie Stern.

The move to present American history to the youngest reader continues, begun perhaps by last year's "The Little History of the United States." The idea is the tabloid one,—many pictures and little text. This time, in "Broad Stripes" and "Bright Stars," Beatrice B. Grover has done pictures and text for the story of the beginning of this country, our flag and our national anthem. The explanation is simple and clear and suitable for six-year-olds.

ROSEMARY CARR BENÉT.

BOOKS FOR VARIOUS AGES

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
FAVORITE NURSERY SONGS *Pictures, Pelagie Doane Music, Inez Bertail* (Random House: 50c)	6-10 year old music lovers	Words, music, and gay pictures for twenty-six songs every child should know.	A good selection
PARACHUTE PUP *Decie Merwin* (Lippincott: $1.)	6-8 Boys	A dog is carried away by a parachute on an adventurous journey. Another story for the air-minded child.	Mildly amusing
FALCONER'S SON *Albert I. Mayer, Jr. Ill. by Sheila Beckett* (Westminster Press: $2.50)	15-19 Boys	A fast-moving historical novel built about the unification of Central Europe under the Emperor Otto in 964 A.D. A chase-and-escape type of plot presents, with strikingly authentic detail, the story of the sixteen-year-old Duke of Steinbach's falconer, who takes a central part in defeating Duke Herbert, the villain. An exciting story with good detail.	Crisply written. Recommended
HILL OF FINLAND *Geneva de Malroy* (Nelson: $2.)	12 Both	Hillaf's journey to Arctic Finland with her father and an American writer, leads to the fulfilment of her secret hope and many adventures in the land of the midnight sun.	Good adventure: painless geography
THE THREE SNEEZES *Roger Duvoisin* (Knopf: $2.)	All ages interested in folk tales	Translations from the French and German of Swiss folk tales charmingly illustrated by the author. Versions of familiar tales have been omitted. The French tales have more novelty and charm than the German.	Well done

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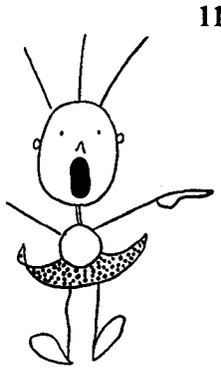

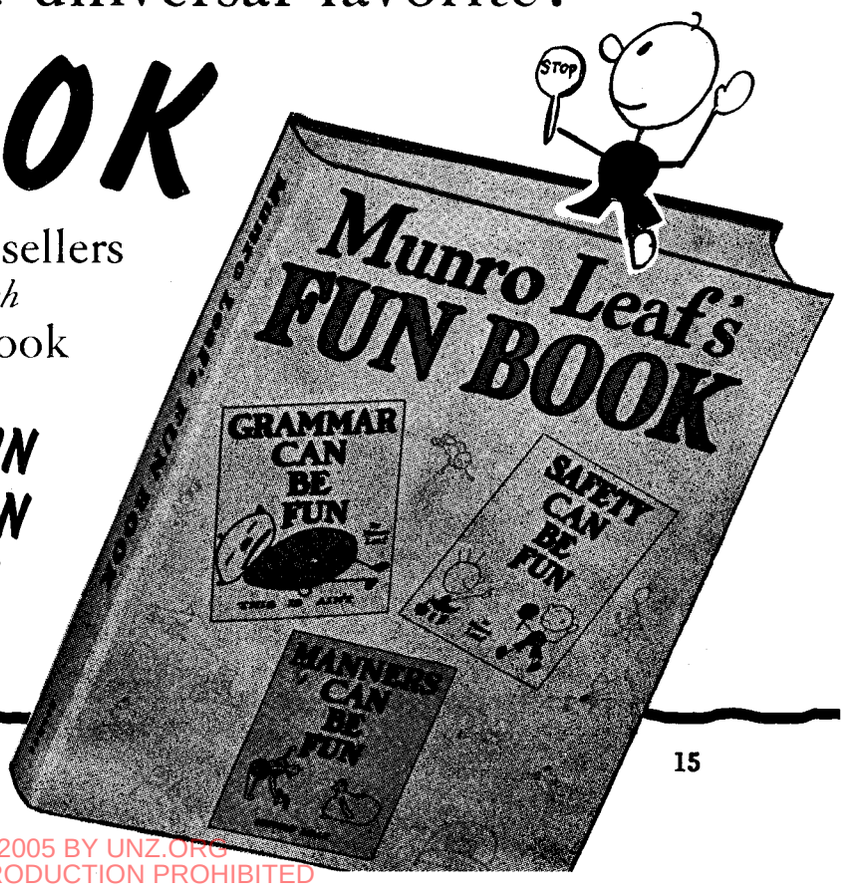

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REVIEWED BY ZOË DURRELL

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
THANK YOU TWICE *Caroline and Eddie Bell* (Harcourt, Brace: $1.)	8-13 Both	A first hand report of two English refugee children in America. Their observations will delight and amuse readers of any age.	Good
RORY O'MORY *Maurice N. O'Brien* (Longmans, Green: $1.50)	5-8 Both	How a little red fox became the biggest fox in all the world and turned tables on the hunt. Pictures better than story.	Misses fire
A BOY NAMED JOHN *John Cournos* (Scribners: $1.75)	9-14 Boys	The story of the author, who came to this country as a Russian immigrant boy. A career book that is sincere, dramatic, and well told.	Highly recommended
HOUSE AFIRE *Helen Follett* (Scribners: $1.50)	8-12 Both	This story of the origin of the first "bucket brigade" in New Amsterdam makes a good tale against a well-drawn setting.	Lively and well done
IT'S A SECRET! *Babette Deutsch* (Harpers: $1.50)	5-8 Both	The story of an only child desirous of companionship. Suspense is created by the parent's "It's a secret!" Tommy is rewarded by getting not only a dog but a foster brother from England. (A book which seven and eight year olds can read to themselves.)	Diverting
WE ALL GO TO SCHOOL *Lavinia R. Davis* (Scribners: $1.75)	6-9 Both	Presents and attempts to solve, in story form, the problems children encounter in the early years of public, private, rural, and urban schools.	Should foster interest in school
GUESS AGAIN! *Aileen L. Fisher* (McBride: $1.25)	7-14 Both	Word Squares, scrambled letters, acrostics, riddles, and word pictures are presented in verse form. Illustrated by the author.	Forced, but amusing for a rainy day
JOHN OF PUDDING LANE *Mabel Leigh Hunt* (Lippincott: $1.75)	7-10 Both	A story of authentic people in eighteenth century Boston, including the beloved Dame Goose.	Well done
HECTOR, THE OLD CLOTHES COLLECTOR *Edward Ernest* (Longmans: $1.50)	5-9 Both	How Hector, who loved to sing while driving his old clothes wagon, became a radio star. Amusing drawings by Theresa Kalab.	Successful
TAG-ALONG TOOLOO *Frances Clarke Sayers* (Viking: $1.50)	6-10 Girls	Modern Texas is the setting for this happy story about a little girl who always wanted to play with her big sister's friends.	Pleasant
AUNTIE ROBBO *Ann Scott-Moncrieff* (Viking: $2.)	10-14 Both	Hector was eleven and Auntie Robbo was eighty-one. They have a whirling series of adventures that are great fun to share.	Gay, lively humor
CABIN ON KETTLE CREEK *May Justus* (Lippincott: $2.)	8-12 Both	Work and play in the Tennessee mountains. Realistic characters and authentic details of life and customs in the Southern highlands make this an unusual book.	Interesting if not exciting
SARAH DEBORAH'S DAY *Charlotte Jackson* (Dodd, Mead: $2.)	6-10 Girls	Sarah Deborah met miners, Indians, cowboys, and a forest fire on her first day at school. Good narrative and ideal illustrations of California during the gold rush.	Excellent
ALL ON A SUMMER'S DAY *Marjorie Fischer* (Random House: $2.)	8-12 Both	Eddie and his friends prove that children in New York may have lots of fun, even during a hot summer.	Original, good
THE HIGH COCKALORUM OF KAFOOZALUM *Marion L. Langham* (Lippincott: $1.)	4-8 Both	An enchanted scarecrow tells many of his adventures to his little friend Barney.	Unconvincing

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He Lived for Tomorrow

A BIOGRAPHY OF WILLIAM HALLOCK PARK, M.D. By Wade W. Oliver. New York: E. P. Dutton & Co. 1941. 507 *pp.* $3.75.

Reviewed by MABEL S. ULRICH

FOR the conquest of disease two types of workers are required. laboratory explorers who identify the enemy and report on his method of attack, and teachers and organizers who seize upon this knowledge and apply it to offensive warfare. Only rarely does a man combine genius of both kinds. Such a man was William H. Welch, founder of the first pathological laboratory in America; another was William H. Park, first "Bacteriological Diagnostician," head of the first bacteriological laboratory ever established by a Board of Health, and author of one of the first textbooks of bacteriology.

"The Man Who Lived for Tomorrow" is the story of a laboratory no less than of the man who was its leader for forty-three years. When Dr. Park was twenty-nine he was urged by his teacher, Prudden, to work on diphtheria for New York City's Board of Health. Bacteriology had only just been born a few years before. Dr. Park had spent the five years following his graduation and internship in Europe preparing to become a specialist in nose and throat. But after a year on part time in the little room on the Bowery the Board gave him for his work, he resigned his earlier ambitions forever. In 1892 an outbreak of Asiatic cholera in New York convinced the Board of the need of a full-time bacteriologist. The job was offered Park and the following year, as Bacteriological Diagnostician of Diphtheria, he began the association that was to endure to the end of his life. It is for his work in this disease that he will be always remembered, and Mr. Oliver has devoted a considerable portion of his book to the diphtheria situation of that time, and to the part Park played in its control, and to the production and use of the antitoxin.

As bacteriology grew in leaps and bounds, the little laboratory expanded. A brilliant group of men and women —more women than men—were added to the staff to meet the succession of epidemics that threatened the city's health — smallpox, typhoid, "polio," "flu," cerebro-spinal meningitis, etc. The milk and water supplies were made as safe as any in the world, the Shick test introduced, tuberculosis attacked, venereal diseases brought out into the open. Before long Park's laboratory had become famous all over the world, his methods adopted in dozens of cities, not only in America but in Europe. Park himself made no original scientific contributions. But he plotted the city and by his carefully controlled studies and statistics he persuaded his superiors, even Tammany politicians, that the health of a community is a purchasable commodity, and he gave them and all New York a new conception of the functions of a health board. Dr. Park died only two years ago. He had seen the little room on Mott Street grow into the imposing building that will always bear his name, and he had been greatly honored by his profession; but his greatest gratification must have come from the knowledge that there is scarcely a health board in the country that does not owe much of its efficiency to methods he instigated.

Mr. Oliver's book is less a personal biography than a history of the public health movement in New York City during the infancy and development of its research laboratory. The background of the diseases attacked has been worked out with great care and considerable detail. Perhaps for this reason it will be found too technical to hold the interest of the general reader.

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Out of Brooklyn

HOW YOUNG YOU LOOK: Memoirs of a Middle-Sized Actress. By Peggy Wood. New York: Farrar & Rinehart. 1941. 277 *pp.* $2.50.

Reviewed by FRANCES SMYTH

IN the final chapter of her very attractive autobiography, Miss Peggy Wood says: "That I happened to be in the theatre, a world supposed by all reports to supply a gaudy and glittering background for a glamorous recital, does not detract from the similarity of my story to others. I was born, grew up, achieved a success of sorts, married the man I loved, had his child, and will die."

Out of its context the statement may take on a ponderousness quite foreign to its original tone. Miss Wood herself goes on to say that so bare a summary is perhaps an over-simplification. But in the fact and manner of that statement is implicit the quality that makes her book not only agreeable but extremely admirable. It contains neither unseemly arrogance nor mawkish self-depreciation. The wholly unfakeable blend of modesty and proper self-respect with which Miss Wood considers the events of her life invests her in the reader's eyes with an honorable grace.

Out of the home created by her parents and a pioneer grandmother, from a contented though almost moneyless childhood, young Peggy Wood crossed the bridge from her native Brooklyn to her first professional venture—in the chorus of Victor Herbert's *Naughty Marietta.* That was in 1911. Five years later she was starring in *Maytime,* and from then on, through musical comedies, operetta, straight dramas, she has continued to rank among the leaders of her world. She went back to Brooklyn only once, and briefly—when, newly married to John Weaver, they lived for a few months in Brooklyn Heights looking out over the harbor. Her references to this marriage are, in tenderness and truth, beautiful without exception.

Stories of plays, of successes and flops, of London and touring and New York, make excellent entertainment in Miss Wood's recollections of her theatrical engagements. No one who reads her book can feel that Miss Wood has robbed the theatre of any glamor. She has, instead, stripped it of shoddy and endowed it with a warm and human excitement. And although there is more than an undertone of sorrow in this volume dedicated to the memory of her husband, Miss Wood has been a happy woman and, as an actress should, communicates her happiness to others.

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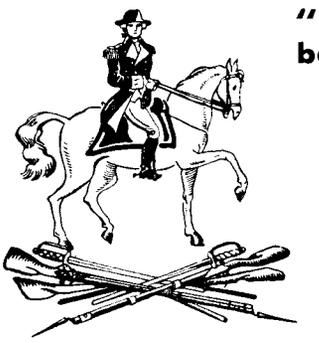

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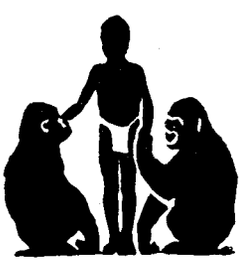

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The Crochets

THE GREAT BIG DOORSTEP. A Delta Comedy. By E. P. O'Donnell. Boston: Houghton Mifflin Co. 1941. 354 *pp.* $2.50.

Reviewed by BESS JONES

ANY sound genetecist, any serious family case-worker, and all conscientious Americans, probably ought to lie awake nights worrying about people like the Crochets. They are ill-housed, ill-clothed, ill-fed. Especially ill-housed; and though all but Papa Crochet go hungry, the house worries them most of all. Six or seven of them live in a rickety Delta shanty that rattles whenever anybody sneezes, and that for a long time, built without steps as it was, made entry and exit a serious problem. Mrs. Crochet had been very bitter on the subject, "Jiss as well no house as no doorsteps to get in and out." And her husband had agreed, "A doorsteps is a handy thing. . . . It ain' in the house and it ain' out. A fellow comes that you don't wunt him in and you don't wunt him out neither, you keep him talking on the steps . . ."

Then one day the oldest boy Arthur had found a handsome doorsteps floating down the river, detached from some big plantation house, and from then on the Crochet family seethed with one fixed purpose. "We got us a doorsteps," Topal Crochet said, "All we need is a house." Papa wasn't going to stand for any such cynicism. "Listen what I'm sayin', you-all! Some day we gunna have a house to go with that stupendable doorsteps. I arready made up my mind." To be sure, Mrs. Crochet knew her man of old and put in the last word that time: "I guess you gunna expeck Arthur to find a house floatin' down."

Arthur didn't have to find a house floatin' down. They all knew exactly the house that was fit to go with their doorsteps. It was the colored boy Shoepick's, up for sale because he was behind in his taxes. But where would the Crochets get the needed sixty dollars? Papa made two dollars a day (when he worked) at ditch digging, which he called being a drainage expert. Miss Nellie, the plump little Health Nurse, who always exhorted them cheerily to "shun defeat," wailed that the Crochets got on and off her Book more than any other family, black or white. Her painstakingly scientific budget sheet was used to make a kite. And she couldn't persuade Mama to tell the adolescent Evvie the facts of life. Not that Papa thought it serious if she didn't. He was sure the girls at school done tole her about sex, and "insex, too, such as tampering with their own cousins."

Dave Tobin, who was sweet on the Crochet girls, was going to lend the money, but he got mixed up with a jealous barber and a hunting knife. Uncle Dewey gave them a check for sixty dollars, but it came back marked NSF, which Topal translated No Such Funds. Anyway, the landlord really had his eye on that property, as well as on Shoepick's light-colored sister.

Well, that's the way the book goes on, hilariously irrelevant in episodes and speech (a choice blend of crosswords and Cajun), and scarcely a moral to its name. But anyone who fails to find out how the Crochets got the house to go with that stupendable doorsteps will miss one of the funniest, freshest reinterpretations of the Kallikaks and the Jukes since "February Hill."

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The Art of Spain

A HISTORY OF SPANISH PAINTING. By Chandler Rathfon Post. Volume VIII, 2 parts. The Aragonese School in the Late Middle Ages. Cambridge: Harvard University Press. 1941. $15.

Reviewed by FRANK J. MATHER, JR.

WITH these two richly illustrated volumes Professor Post carries his monumental work to the end of the primitive period. The work is largely of detective sort: forming stylistic groups, dubbing them with conventional names, usually geographical, and in general bringing order into a field up to now incoherent. It is an especial merit of Professor Post's method, that in research necessarily chiefly stylistic, he never fails to utilize all documentary evidence, indeed all sorts of evidence, while he is always modest in suggesting his conclusions. In short these volumes, like their predecessors, are a model of cautious and conscientious scholarship.

What is even more remarkable is that, treating pictures usually of small esthetic importance, perhaps too often quite sub-esthetic, Professor Post is never under any illusion on the issue of taste; while apparently sustained by the zest of facing problems, he is never bored by what would bore most critics, and never fails to write an English exemplary for clearness and a certain elegance. For so prolonged and laborious an investigation, conducted with literary distinction, the closest parallel is perhaps the late Adolfo Venturi's "Storia dell' Arte Italiana," which one hopes may find a continuer; but Venturi is far less cautious and dependable.

Of the Aragonese School in general it must be admitted that, apart from the fascinating figure of Bermejo, it offers rather little of interest except to the specialist. About the best paintings of Aragon there is a dour, provincial quality. These painters lacked the decorative sense of the Catalonians, the ideality of the Valencians, the intelligent eclecticism of the good Hispano-Flemish painters of Castile. Thus the devotion Professor Post shows for the present subject is of a self-sacrificing sort—an oblation rather to exact scholarship than to art.

Nearly half the pages are devoted to additions to and corrections of the earlier volumes. Here Professor Post has skilfully reported the extraordinary work of exploration and salvage conducted by Dr. Gudiol during the civil war. Here are many additions, particularly in the fourteenth century and earlier, of new material. In the case of the most charming of Catalan painters (at least to this reviewer), the Master of St. George, we may now, thanks to recently discovered documents, substitute for the conventional the real name, Bernardo Martorell. Two new pictures are added to the unhappily short list of Bermejo.

In completing the first and most difficult part of his long task, Professor Post is entitled to borrow the proud boast of Nicholas Poussin: "I have neglected nothing."

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 397)

T. B. MACAULAY:
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Foundation of Political Liberty

FREE SPEECH IN THE UNITED STATES. By Zechariah Chafee, Jr. Cambridge: Harvard University Press. 1941. 634 *pp.* $4.

Reviewed by ROGER N. BALDWIN

PROFESSOR CHAFEE, in this volume of 600 pages, brings up to date his text on free speech, which has been since 1920 the chief authority for both lawyers and laymen. Though the book never had a large sale, it has long been out of print, and the need for filling it out to the present is obvious.

The earlier book was written in the discouraging days after the World War, when the Supreme Court had found specious grounds for sustaining the wartime regulations, and had embarked upon a policy of judicial repression. The new volume appears at a time when the Court has pretty much reversed all the concepts of those years, yet when the country again faces a comparable crisis. Professor Chafee was induced to undertake the formidable task of adding to it the record of the last twenty years, by his desire to contribute to an avoidance of the tragic mistakes of the last war. He feels that the restraints on opinion at that time precluded support of Wilson's internationalism, and the consequent withdrawal of the United States from any responsibility toward world democracy, with the second world war as the inevitable catastrophe.

Professor Chafee is no mere compiler of laws and decisions. He is a man with a philosophy and a program. He insists again and again on freedom of speech, not for the minorities endangered but for the majority to whom debate is essential for hammering out enduring policies. He is not content with mere defense. He repeatedly insists upon positive encouragements of free speech through every possible medium. He has no illusions that court decisions guarantee tolerance or protect liberties. He rests his case on building a popular faith through debate and dissent, maintaining that a nation has about as much free speech as it wants. "Open discussion of the issues," he holds, "depends on all the great body of unofficial citizens. If a community does not respect liberty for unpopular ideas we can easily drive such ideas underground." And he warns against present tendencies by urging that, "It would be folly in our anxiety to protect ourselves from foreign tyrants to sacrifice in the process of national defense the very liberties which we are defending."

The book reprints, with fairly complete revision and in language deliberately made clear to laymen, Professor Chafee's discussion of free speech up to 1920; treats "The First Decade of Peace" through the cases brought chiefly against Communists and I. W. W's; then discusses the more liberal Supreme Court interpretations under Chief Justice Hughes. A biting chapter excoriates the federal "alien and sedition act of 1940," and the recent epidemic of state statutes excluding Communists from the ballot. Professor Chafee examines the methods of controlling free speech in peacetime, and winds up with a compact chapter of his personal philosophy.

It is to be regretted that the book ignores what would reasonably appear to be the two greatest issues of free speech today—radio and the trade unions. No reference is made to the National Labor Relations Act and its guarantees of civil liberty. Since its restraints operate against private employers, not the government, Professor Chafee may have regarded it as outside his field. Yet the effects of the act on freedom of speech have been epochal. And freedom of the radio is obviously so vastly more important to public debate and dissent than the right to hire halls, speak on street corners, or publish free from prosecution, that its omission is difficult to explain, save that there are few court cases.

Professor Chafee's style is so free of technicalities as to be almost journalistic, and is often spicy and witty. It is charged with sufficient emotion to give life to legal cases. "I am incapable," he says, "of speaking calmly about what I believe to be injustice."

The volume is not only an indispensable reference book on free speech, but a tract for the times.

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Short Chronicle

ENGLAND: A Short Account of Its Life and Culture. By Walter S. Hinchman. Boston: Little Brown & Company. 1941. 388 *pp.* $3.50.

Reviewed by GEORGE DANGERFIELD

TO compress into 398 pages the long story of England from the ancient Britons until today is a remarkably ambitious undertaking; and whether or not the truth has been properly served in this book is a question which each reader must, eventually, decide for himself. Mr. Hinchman is a most agreeable writer, who examines his vast scene with the eye of a man of letters rather than of a professional historian, and who is moreover a conservative. His narrative, though it is an ordered and inclusive condensation, has somewhat the appearance of an anthology of events. The whole thing looks just a little too easy. The spiritual darkness, the physical agony, the injustices and backslidings which accompany every nation in its growth are here, not banished from the story, but relegated to an inconspicuous place in the background. Neatness and good humor prevail: but then, with so short a book, could one expect more?

All the objections that a reviewer can advance against this book are general ones. Towards the end it becomes hurried and apologetic. By "towards the end" one means the last chapter, dealing with the portentous panorama from 1910 (a good point of departure) until today. Since Mr. Hinchman has seen fit to squeeze all this into a few pages, such a result is not surprising. In the account of the early and later Victorian periods, the *entrepreneur* has been smuggled off the scene, with rather excessive discretion; and these periods wear an unusually benign appearance. The later eighteenth century becomes the Age of Johnson, and the decline of materialism and the fierce dawn of industrialism play but a gentle part in it. The mood of the book, in short, is literary and polite.

None the less, Mr. Hinchman, out of the reading and thinking of many years, has put together a remarkable collection of facts, and has informed them with interpretations which, if not always adequate, are often shrewd and penetrating. He is at his best, it is true, when describing the surfaces of history—manners, for example, rather than motives; or when he distills into a few sentences the achievements and character of some poet or philosopher. Yet this is not just an intelligently decorated chronicle. Mr.

(*Continued on next page*)

Your Literary I. Q.

By Howard Collins

FAMOUS SOLDIERS IN LITERATURE

The pages of literature are liberally sprinkled with soldiers from many armies. Briefly described below are ten of them. How many do you recognize? Allowing 5 points for each one you can name, and another 5 if you can recall the author who created him, a score of 60 is par, 70 is good, 80 or better is excellent. Answers are on page 26.

1. In matters vegetable, animal, and mineral, he was the very model of a modern major-general.
2. Leaving his unhappy bride of six weeks, this English captain went off to war and was killed in the battle of Waterloo.
3. "My good blade carves the casques of men, my tough lance thrusteth sure, my strength is as the strength of ten because my heart is pure."
4. Wounded in the groin at the siege of Namur, this old soldier, after his recovery, reconstructed the battlefield's terrain in miniature.
5. Fighting incognito, this Persian warrior met his own son in single combat and mortally wounded him before discovering his identity.
6. This soldier was a soldier bold, and used to war's alarms; but a cannon ball took off his legs, so he laid down his arms.
7. This retired French colonel was kept alive because his granddaughter recounted imaginary successes of the French—until the Germans entered Paris.
8. Convicted of entering into the Aaron Burr conspiracy, this army officer was condemned never to hear the name of the United States again.
9. Captured by the Russians during the Crimean War, this lieutenant found his way back, after 30 years in Siberia, to his English army post.
10. During the early years of the War Between the States, he made his fortune as a blockader, finally enlisting in the Confederate army.

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Hinchman attempts to portray English "culture"—the confronting of the present with the past, the impact of events upon character—and in this respect one sentence will do much to explain the unifying idea behind his book. Between the Conquest and Bosworth Field, England, he says, "became a nation—in main the same nation, not only in speech and blood, but in boundaries and government, that it remains today." This precludes a number of highly important constitutional changes, especially in relation to Scotland and Ireland; but it illustrates his main theme—the theme of continuity. He never loses sight of it. This theme is certainly open to dispute as he works it out in particular instances, but in general it is, surely, correct. Through the long centuries, in spite of tyrannies and persecutions and repressions, the English and their governments have somehow or other managed to cling to the principle of compromise. This vital principle, which insists that there are two sides to every question, and which sees to it that political institutions and economic relationships neither freeze nor explode, is—more than any written document—the charter of free men.

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I Accuse

MEN OF EUROPE. By André Simone. New York: Modern Age. 1941. 330 *pp.* $3.

Reviewed by LINTON WELLS

ALTHOUGH persecuted mercilessly by the Gestapo, André Simone has fought the Hitler terror and exposed the Nazi regime since Adolf Shickelgruber became German Chancellor in 1933.

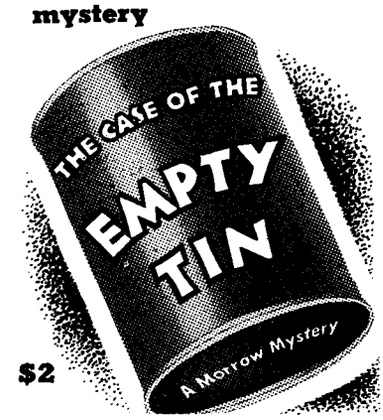
Now this brilliant but anonymous French journalist of high standing again accuses—accuses, indicts, and convicts—those responsible for Hitler's phenomenal rise to power: the British, French, Americans, those within Germany, and others who supported Hitler and condoned his conscienceless acts, when his aims at world conquest were manifest.

The author pulls no punches in exposing those who aided in extinguishing liberty and democracy, while pretending to defend them. He traces Hitler's ascent to power since that day in 1919 when Adolf Shickelgruber met the man who guided him into an unparalleled political career—the man he was later to have murdered—Captain Ernst Roehm. Simone shows why dissatisfied Big Business and Big Generals in Germany backed Hitler. He charges those exemplars of ineptitude, indifference, and appeasement—Ramsay MacDonald, Lord Baldwin, and Neville Chamberlain—with being largely responsible for what has happened in Europe, and documents his charges. To them and many others like them, Simone asserts, all was well in the best of all possible worlds, as long as nothing was lost save British honor.

Only for Winston Churchill has the author praise—and that is qualified: Simone believes that Churchill has risen above the status of a great war-leader and into the company of great statesmen by putting the interest of his country above his hatred of communism. Whether Churchill remains in that great company, thinks Simone, will depend upon his ability to forget his aristocratic heritage and deal with eventual post-war social reconstruction problems.

The author's able analyses of words, acts, and events certainly clarify a muddled picture and also convincingly support his conclusion that "The eastern campaign has shown that Nazi tanks are not driven by supermen, that Nazi divisions are not composed of mechanical robots, Nazi armies not led by super-brains. Nazi Germany will be defeated . . . "

Erle Stanley GARDNER'S new PERRY MASON mystery



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The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
WITH THIS RING *Mignon Eberhart* (Random House: $2.)	Bride of ailing Creole aristocrat finds antagonistic New Orleans judge dead on boat in bayou. Spouse also dies. Local cops officiate.	Bountiful supply of lush Louisiana atmosphere, plot with wide ramifications, plausible detective, and doughty hero who saves pretty gal from murderer's clutches.	Up to standard
GRIM GROW THE LILACS *Marion Randolph* (Holt: $2.)	Belladonna highball slays a pianist bride of wealthy New York farm owner who infuriates husband's artistic friends. Keen-witted widow solves it.	Odd denizens of artist-and-writer world portrayed. Suspense holds up well, and sleuthing—what there is of it—is competently handled.	Worthwhile
DEAD MAN'S GIFT *Zelda Popkin* (Lippincott: $2.)	Shooting of heir to slice of eccentric's millions gives dept. store detective Mary Carner night of thrills in Penna. town.	Super-spooky atmosphere, vivid pictures of thaw-and-rain isolated town, unique method of pivotal crime, and attractive central character.	Distinguished

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. . . But the Books Survive

CARL P. ROLLINS

IN resuming this department for another season, it seems almost obligatory to make some remarks in extenuation of an enterprise which can be associated only remotely with national defense, one which can claim no priority, one antithetical to the practice of warfare. Book collecting is a non-belligerent activity, thriving best in times of peace, but even in such desperate days as these, if we can believe the evidence of the past, men will still collect books and treasure them, if but the innumerable ephemera of war propaganda. Even in those misguided nations now given over to the practice of "total war," with all national energy devoted to destruction, it seems probable that there are men who, if only as a relief from everyday strain, still quietly collect books and preserve carefully the objects of their interest and affection—men like George Thomason, who, in the turmoil of the English Civil War three centuries ago, gathered the pamphlets and propaganda sheets of the time and preserved them for future generations.

> In vain men tell us Time can alter
> Old loves, or make old memories falter,
> That with the old year the old year's life closes.

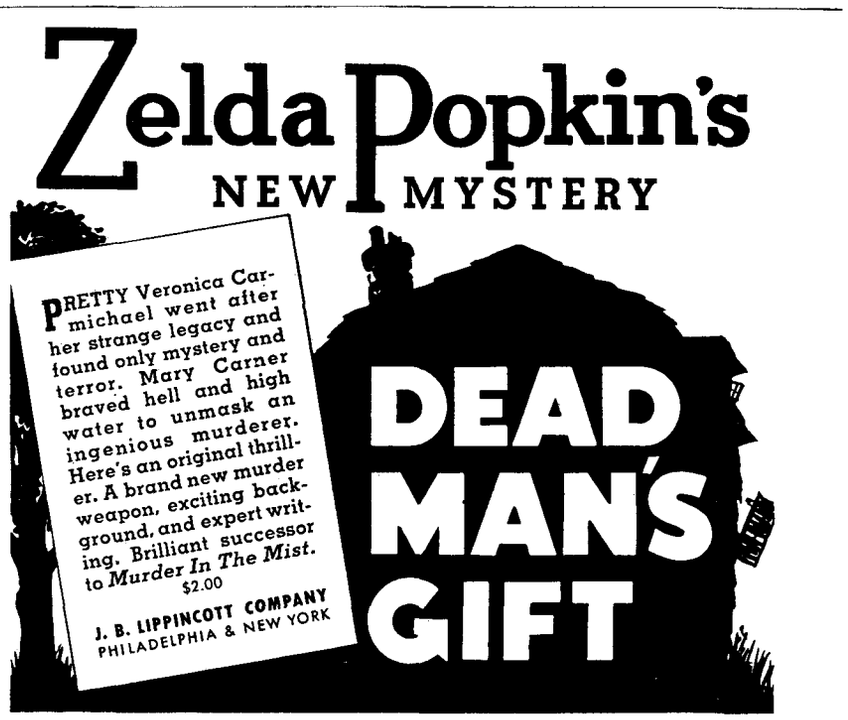
The love of books, the desire to collect them, has survived the burning of the Alexandrian library, the edicts of Rome and Geneva, the futility of Anthony Comstock, and it will circumvent and outwit the Gestapo. The banning and the burning of books increases the zeal of printer and collector. The German army could not suppress *La Libre Belge*. And the finest collection of Voltaire, Rousseau, and Hugo which I have seen was in a cellar under the very nose of the Church in the city of Quebec.

The torch of learning will not be entirely extinguished unless and until men become completely enslaved to the machine and to science. I admit that the tendency now is all in that direction, but it is a ghastly error to "sell humanity short," to preëmpt all the lead for bullets, all the paper for war posters. Our English friends have realized that, and one of the bravest actions of the war has been the dogged English publisher and the imperturbable English bookseller still sending their catalogues and lists regularly to the collectors of America.

It is inevitable, of course, that in such times of stress book production should abound in topical issues. The arts of printing and of illustration do not flourish in time of war—and the past year has been a lean one for those books in which this department is most interested. But scarcity of skilled labor and materials has not prevented the appearance of fine books, though the titles may be different and the clientèle a new one. Such a magnificent work as the bibliography of the Grabhorn Press might not be undertaken in the latter years of a world strife, but it was one of last year's notable books. At the present moment the Museum of Modern Art in New York is publishing a list of very distinguished art catalogues, which are of more than transient value. Of such is "La Pintura Contemporánea Americana." As an attempt to cultivate friendly interest in South America for this country, such a collection of pictures of paintings by artists North of the Isthmus will give a truer impression of what we are like than movies out of Hollywood. Nearly a hundred and fifty North American artists are represented by one picture each, five of the reproductions being in color. The reproductions are all in half-tone, not the best method, but these are excellent of their kind. The text is in Spanish, set in one of those type faces which derive from the extraordinary typographic activity of post-war Germany, and the design of the book is reasonably conservative, without those nervous attempts at eccentric composition which mar some of the Museum's catalogues.

A noteworthy guide for collectors is Ledlie I. Laughlin's "Pewter in America," published by Houghton Mifflin Co. in two large folio volumes. Like all such books, the illustrations are important, and the seventy-eight collotype plates show many times that number of pewter objects made in America for domestic and ecclesiastical purposes. The first pewterer of record was Richard Graves of Salem, in 1635. There were few craftsmen in pewter during the seventeenth century, but during the next century they increased in number, and had their workshops up and down the Atlantic seaboard. After 1825, the new britannia ware superseded pewter, and the "pewterer" became extinct. Mr. Laughlin tells the story explicitly through chapters on the history of the craft, the details of the pewterer's business, his marks, and the roster of workers in the metal. Chapters on collecting pewter and on its care, a bibliography, and a good index make a comprehensive treatise. The type is a little small for the size of page, but the volumes are dignified and clearly arranged. The pewterer occupies a more humble position than the worker in gold and silver, but as a caster of base metal he may have had something to do with the invention of movable types. In any case, his work is full of pleasant and homely suggestion. But we are chiefly concerned with the book collector, and we may as well get back, away from the painters and the pewterers, to the printers.

One printer, a designer, and two librarians have been brought between the covers of "About Books," printed at the press of the University of Cali-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fornia, and designed by the Book Arts Club of that institution. The four chapters are all reprints of essays which have hardly stood the test of time, but, like new wine, they "show promise." Mr. Randolph G. Adams writes of librarians as the enemies of books, Mr. T. M. Cleland's address before the A.I.G.A. meeting a few years ago, under the title (which it hardly lives up to) of "Harsh Words," follows, and is in turn followed by Mr. Edwin Grabhorn's talk before the Roxburghe Club on "the Fine Art of Printing." Mr. Wroth's address to the Bibliographical Society and the American Historical Association on "The Bibliographical Way," concludes the volume. The book is set in the new University of California old style type (here a little too delicately printed), with chapter initials printed in gold. It is a comfortable little book to hold and read, and a fitting one with which to end this chapter. Four men, standing high in their professions, talk in the friendly way of speakers before small groups of sympathetic listeners. The reader will feel more than ever that of all the gentler arts, that of book collecting is the most rewarding and the least harmful.

ANSWERS TO LITERARY QUIZ

1. Major-General Stanley, in the "The Pirates of Penzance," by W. S. Gilbert.
2. Captain George Osborne, in "Vanity Fair," by William Makepeace Thackeray.
3. "Sir Galahad," by Alfred Tennyson.
4. Uncle Toby, in "Tristram Shandy," by Laurence Sterne.
5. Rustrum, in "Sohrab and Rustum," by Matthew Arnold.
6. Ben Battle, in "Faithless Nelly Gray," by Thomas Hood.
7. Colonel Jouve, in "The Siege of Berlin," by Alphonse Daudet.
8. Philip Nolan, in "The Man Without a Country," by Edward Everett Hale.
9. Lieut. Austin Limmason, in "The Man Who Was," by Rudyard Kipling.
10. Rhett Butler, in "Gone with the Wind," by Margaret Mitchell.

The Cover

The cover of this issue has been designed by Paul Petroff, versatile young artist who has worked with Norman Bel Geddes. The border design on page 3 is from "Leif the Lucky," by the d'Aulaires.

PERSONALS

ADVERTISEMENTS will be accepted in this column for things wanted or unwanted; personal services to let or required; literary or publishing offers not easily classified elsewhere; miscellaneous items appealing to a select and intelligent clientèle; jobs wanted, houses or camps for rent, tutoring, traveling companions, ideas for sale; communications of a decorous nature, expressions of opinion (limited to fifty lines). All advertisements must be consonant with the purpose and character of The Saturday Review. Ads of a strictly personal nature are limited to an exchange of correspondence, thus also enabling an exchange of reference. Rates: 10 cents per word including signature. Count two additional words for Box and Number. Payment in full must be received ten days in advance of publication. Address Personal Dept., Saturday Review, 25 West 45th Street, New York City.

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15-O	■	16-P	17-O	■	18-B	19-K	20-V	21-P	22-G	23-W	■	24-I	25-U	26-Y	■	27-E
28-H	29-B	30-F	31-G	32-D	33-R	34-J	■	35-J	36-E	37-H	38-N	39-R	■	40-N	41-S	42-O
■	43-R	44-S	45-I	46-X	47-E	■	48-U	49-N	■	50-A	51-R	52-F	53-D	54-E	■	55-C
56-E	57-Y	■	58-V	59-T	60-J	61-I	62-R	63-H	64-K	65-B	66-O	■	67-W	68-G	69-C	■
70-G	71-P	72-M	■	73-E	74-Q	75-N	76-Y	77-A	■	78-G	79-D	■	80-O	81-Z	82-F	83-Q
84-X	■	85-U	86-E	■	87-X	88-W	89-E	90-V	91-J	■	92-Q	93-O	■	94-H	95-F	96-K
97-X	98-V	99-D	100-Q	■	101-G	102-B	103-U	104-Q	■	105-U	106-C	■	107-A	108-S	109-W	110-F
■	111-T	112-C	113-L	■	114-D	115-K	116-Y	117-L	118-W	119-M	■	120-D	121-O	122-V	123-I	124-K
■	125-D	126-E	127-M	128-F	■	129-A	130-U	■	131-P	132-J	133-E	134-G	135-B	136-L	137-N	138-H
139-L	■	140-O	141-X	142-T	■	143-T	144-A	145-O	■	146-R	147-H	148-C	149-I	■	150-Y	151-A
152-P	153-N	■	154-W	155-P	156-Z	157-Y	158-M	■	159-E	160-A	161-W	■	162-I	163-Z	164-P	165-Q
166-F	167-T	■	168-X	169-W	170-S	171-Q	■	172-Y	173-R	174-X	■	175-S	176-T	177-O	178-V	■

DIRECTIONS

To solve this puzzle you must guess twenty-six words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1938 edition).

The solution of last week's *Double Crostic* will be found on page 21 of this issue.

DEFINITIONS

A. Hellish (Bib.)

B. Disconcerted (comp.)

C. Egyptian singing and dancing girl.

D. Sweepings; trash.

E. Affectedly refined (comp.)

F. Strove in rivalry.

G. Sailors in the navy under Danish Kings of England.

H. Coming into view with vague and magnified outline.

I. The book that made Kinglake famous (1844).

J. To free from tightness.

K. Impartially.

L. Carved figure or character incised or in relief (archeol.)

M. French monk and jurist (1283-1303).

N. Practical, material.

O. Immeasurably admirable (slang; 3 wds.)

P. Ino's husband.

Q. Eye of a chop.

R. Beginning.

S. Personal aspect.

T. Slow lazy manner.

U. Pharaoh drowned in the Red Sea (Milton).

V. Exhausted of energy.

W. Globular flasks of glass or earthenware for perfume, or wine (Rom. antiqu.)

X. Deprives of the steering function.

Y. Filamentous.

Z. Cycle of English Mysteries in pageant masques.

WORDS

A.	107 160 7 151 144 77 129 50
B.	18 29 65 9 102 135
C.	55 69 148 106 112
D.	99 5 120 79 114 53 32 125
E.	56 1 54 126 73 159 47 89 133 36 86 27
F.	128 13 82 166 95 30 52 110
G.	68 78 70 31 22 101 134 2
H.	63 8 28 94 147 138 37
I.	45 24 123 162 149 61
J.	34 132 60 35 91 11
K.	64 3 115 96 19 124
L.	139 117 113 14 136
M.	119 127 72 158
N.	153 38 137 49 75 40
O.	17 42 145 140 93 66 121 177 15 80
P.	152 16 71 21 164 155 131
Q.	6 92 74 100 171 83 104 165
R.	173 33 39 43 62 4 51 146
S.	44 41 108 170 175
T.	142 59 176 111 143 167
U.	105 25 130 48 10 85 103
V.	20 122 58 98 90 178
W.	169 154 88 161 118 109 67 23
X.	174 97 84 46 141 168 87
Y.	150 76 26 157 116 57 172
Z.	12 163 81 156

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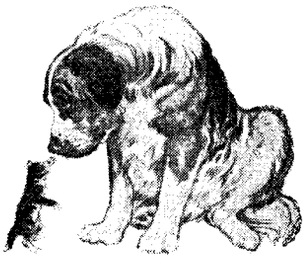

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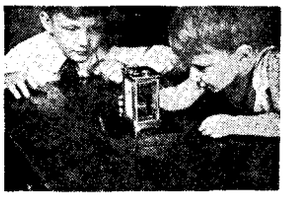

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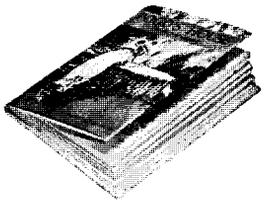

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